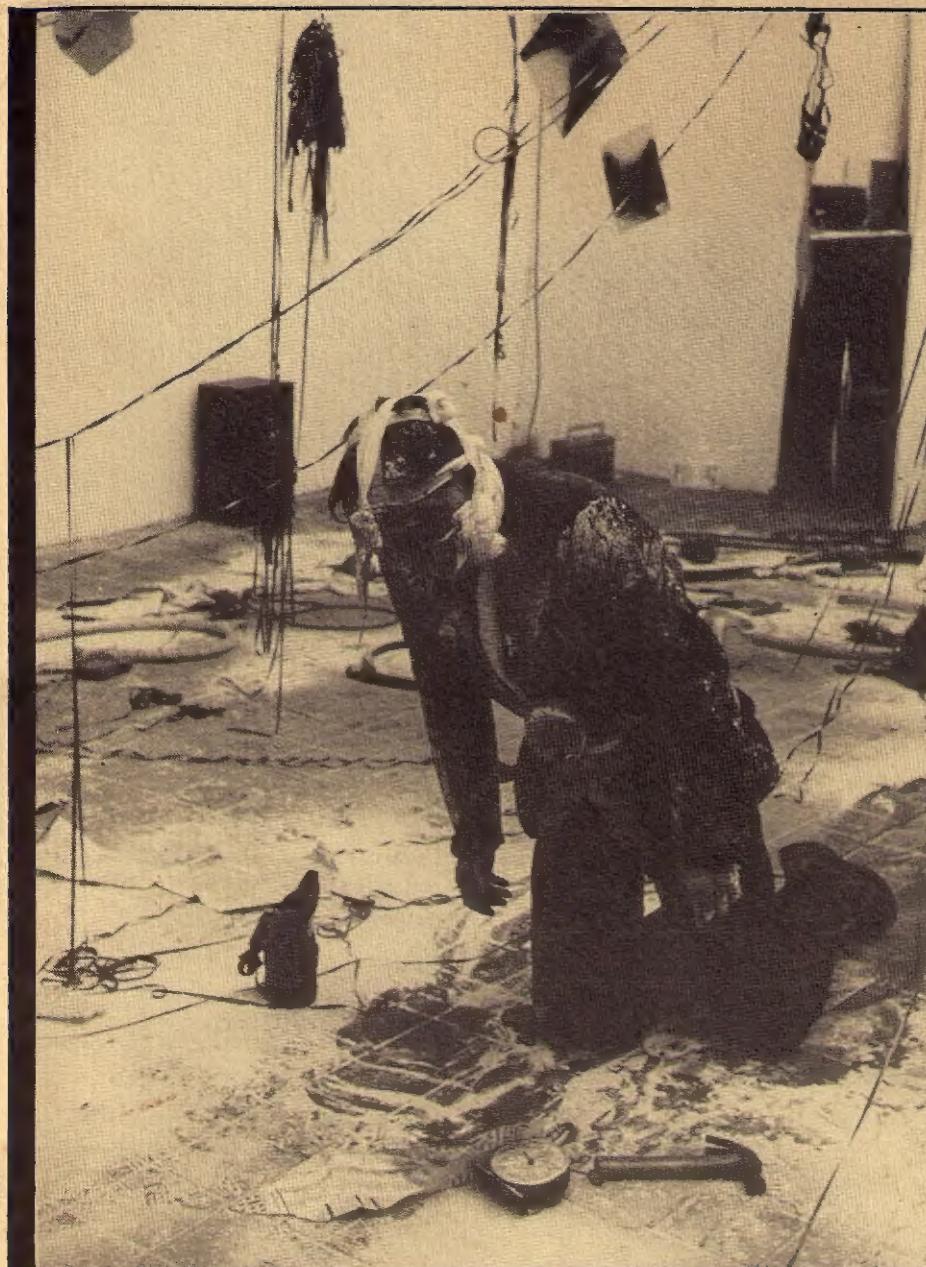


N

D



SHAUN CATON

M S R

Vincent O'Brien

RUGGERO MAGGI

John Held

The Hafler Trio

Coup de Grace

Insane Music

Philip Johnson

REVIEWS

INFORMATION



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Ben Davis 1603 Bonham Amarillo Texas 79102

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Here finally is **N D 10**. Comments, information and dialog are always welcomed. Contributions used and items reviewed are paid in copies. Contents copywrite 1988 **N D** P.O. Box 4144, Austin, Texas 78765, U.S.A.

ISSN 0894-8585



CONTACT - EXCHANGE - DOCUMENT

A dialog that continues where trust can be exchanged and an honest effort realized through constant cause. A circuit of reason and sanity which peers back through the glass and laughs.

Front and Back cover photos of "Corpus" May 1987, a 6 hour performance and installation by Shaun Caton. Photos by John Parker.

RUBBERSTAMP MADNESS

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THE FUTURISTS AND MAIL
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COMMENT

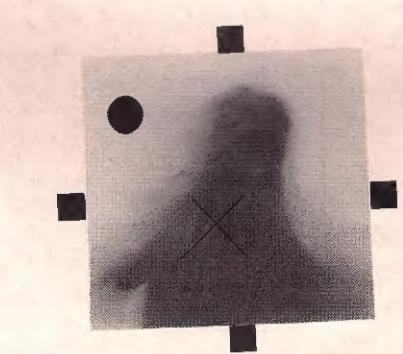
At times doing N D can be quite a chore as the wealth of material demands a constant eye and needs a wealth of discipline which I am slowly trying to weigh. I appreciate all the letters and comments which makes doing N D all the easier.

Upcoming projects include the **FRAGMENT** series which will feature solo cassette artists. **FRAGMENT 1** should be out in July. Following issues will appear during the rest of the year. Each issue will contain a 40 minute cassette and a booklet with interviews with both artists. The first issue will feature Jeff Greinke and Pierre Perret.

In September I will be spending three weeks in Europe (England, Germany, Hungary, Czechoslovakia and Yugoslavia). When I return I hope to bring out N D 12 by December. I hope to put the video issue (N D 11) out before I leave in September. In the Spring of 1989 Andre Stitt, Tara Babel and Shaun Caton are to come to Texas and that should prove to be quite an event.

You'll notice that N D has gone up a little in price. This will help with the increase in postage and other costs. Please subscribe where possible.

I hope you enjoy this issue. Thanks to Martin Scales and Vincent O'Brien for helping out with this issue. Comments and letters are always welcomed. - Daniel Plunkett



N D: When and how did you become involved in Mailart ?

Maggi: It was at the end of 1975 and beginning of 1976 when I was invited for mailart shows by the Sao Paulo Library (Art Department), by the Librijee Beeldende Kunst Zwolle and for the show "Papel y lapiz" by the Modern Art Museum of Bogota.

N D: There has always been a strong mailart activity from Italy. Why do you think this is so ?

Maggi: Some years ago Joachim Frank also gave me the same question and I answered him, if I remember well, that this could be attributed in part to art movements like Futurism which, without doubt, contributed very strongly to the development of some art ideas such as active collaboration between artists, using postcards, letters etc... Also this could be attributed in part to the Italian artists... better to their soul(!). Maybe here in Italy the necessity to communicate throughout the various medias with other network operators has been felt more than elsewhere by some Italian artists.

N D: When did you first start your Amazon project ? How many times have you traveled to South America ?

Maggi: I started the Amazon projects and my archive in 1978/79 after the visit of mail artist Jonier Marin (from Columbia). We were and are both great lovers of the amazonic world and by talking together I had the idea to "found" the Amazon archive and to begin my projects. In fact from 1979 I organized: "Archivio" (Milano 1980), "Amazonic High-Ways" (XVI Biennal of Sao Paulo 1981), "Il Museo in Casa" (Milano 1979), "Epiphany's Sock" (traveling show 1980), "Bombardarte" (Sarnico 1981), "Amazonic Trip" (first mailart show in Lima, Peru 1981), "United for Peace" (traveling show 1982: Italy, Australia and Mexico), "Some Amazonic Indians" (traveling show 1982: Italy, Belgium, Peru), "Playcare" (MA edition 1984), "Mail Art History" (Milano 1984/85), "Italian Report" (Visual poetry and MA traveling show 1984: Mexico, Italy and USA), "Campioni d'archivio d'arte postale" (Mestre 1985), "Shadow Project" (Italy and Germany 1985/86/87/88) etc... From 1979 to 1986 I have travelled to Peru five times and I have spent a lot of time there. I consider Peru almost my second country. At the end of this year I will go back to Lima and stay there for a couple of months. Maybe I'll organize there another MA-project !

Ruggero Maggi has been very active in the mailart networks and is well known for his Amazonic projects and other work such as his visual poetry and holographs.



N D: You have also taken part in art shows other than mailart shows. Could you comment on this and also what differences you notice between the gallery system in Italy versus mailart?

Maggi: Some time ago I wrote a MA debate-inquest text: "The most evident "purposes" which MA is pursuing are the needs to feel close to each other, overcoming the difficulties of physical and some time spiritual distances, the political and geographic barriers and the "natural contrast" with the so called "official" art with "its world" (like the squalid "chain": art-criticism-gallery)..." And I am going on thinking this, in fact, if sometimes I "use" the official art system like galleries, art fairs, etc, to sell some of my work (not mail art works of course) it also gives me the possibility to live! I don't give way to the art system. However I hope that you remember what I said during the Italian Decentralized MA-Congress that I organized in 1986 here in Italy:

MAIL ART USES INSTITUTIONS IN THE PLACES OF INSTITUTIONS AGAINST INSTITUTIONS

Of course the differences between the gallery system and MA are many but also between the same galleries there are many differences: quality, kind of "management", openness to new artistic research like MA. Some times I have noticed that the so-called alternative/avant garde galleries are "more closed" some times to new experiences than other cultural spaces. However for the few people who are interested I am also involved in holography, visual poetry, video and installations.

N D: Is there a lot of collaboration and support between mail artists in Italy?

Maggi: I think collaboration and support between mailartists in Italy is the same as in other countries. Being a supporter of the personal contact I have had evidently during all these years many meetings with various Italian and foreign mailartists. With some of them is born a real friendship which has had and still has a prominent importance also at the artistic level.

N D: How difficult was it to arrange the congress you held? What are your feelings about it now?

Maggi: I did not have many difficulties in organizing the Italian MA meeting. Maybe the only problem, especially on the first day, was I had to work hard to translate what foreign mailartists were telling the Italians who did not know English and vice versa. But in the following days it was funny to see how they could communicate to each other almost by gesturing by hands! This confirmed once more how "universal" mailart is. Now, remembering those fantastic days, or better those mag(g)ic(!)

days, as my friend Mark Bloch (PAN) said, I would like to begin it all again. In fact with Dobrica Kamperelic (Open World) and Gunther Ruch, I'm thinking of arranging another MA-meeting in an Adriatic (Italian or Yugoslavia) island.

N D: You have been involved with mailart for several years now. What are your feelings about the network now than when you first became involved?

Maggi: I don't think my feelings have changed substantially since the beginning. The excitement of time ago, when I found the postal box full of communications and works, has changed into a form of deeper interest for the activity of the artists with whom I am corresponding and for the same artists, as a person.

N D: What are some of your future projects?

Maggi: I'm arranging with Shozo Shimamoto a new "edition" of the "Shadow Project" to be realized in Hiroshima from the 1st to the 9th of August. I have titled the initiative "Hiroshima Peace Sun" and during the nine days there will also be a great international MA-symposium to which many mail artists from all over the world will participate such as John Held Jr, Andrzej Dudek-During, Clemente Padin etc... With Joki and Duquette I'm preparing the election campaign for a little German pig called Gina:

"THE FUTURE OF POLITICS ?
AFTER A BAD ACTOR FOR PRESIDENT IN USA,
A PORN STAR IN THE GOVERNMENT OF
ITALY, A NAZI FOR PRESIDENT IN AUSTRIA ...
THE PERFECT POLITICIAN: THE PIG GINA !,
DUQUETTE, JOKI & MAGGI



Meanwhile with Salvatore Anelli and Ray Johnson I'm preparing a MA-manifesto which will be ready soon. For the next edition of the Arte Fiera in Bologna (Feb 1989) I'm planning a MA-space free for all the MA-lovers and maybe with the possibility of doing performances and various actions. This project is linked again with what I've already answered in the fourth question. Recently I have bought a large space here in Milano which will be divided in three sections: a studio for me, MA-archive and cultural center (titled "Mail Art Center"). I'm now planning an Italian visual poetry show and one of artist's books.

N D: It seems that a lot of your work contains many political issues. Perhaps you comment on this?

Maggi: The network has modified itself substantially in these last years. It has gone from a purely visual/poetic aspect to a well defined attitude for some social and political problems. This last aspect of MA is more present

in some Latin American mail artists. Maybe because I have lived in Peru in different political moments (during military dictatorship, "democracy", "socialism"). I feel since various years the necessity to realize some projects and initiative about social problems like nuclear disarmament and peace. In Latin American mail art there is a strong willingness to sensitize the world wide public opinion through out MA-messages. The fact that mailartists of other countries receive and transmit these communications through an international network of solidarity is rendering more interesting and stimulating this social aspect of mail art. A more direct "proof" of all this is the fact that I am personally involved in this kind of "mechanism" by taking part in the international group "Solidarte".

THE INTERNATIONAL SHADOW PROJECT

WHEN THE FIRST ATOMIC BOMB EXPLODED OVER HIROSHIMA FORTY YEARS AGO, HUMAN BEINGS WHO WERE WITHIN THREE HUNDRED METERS OF GROUND ZERO WERE INSTANTLY VAPORIZED BY THE SEARING HEAT, LEAVING BEHIND ONLY THEIR SHADOWS.

THE REMNANTS OF THESE INNOCENT VICTIMS PROVIDE THE IMAGE AND THEME OF THE SHADOW PROJECT, A SOLEMN MEMORIAL WITH A SINGLE PURPOSE: TO HELP PEOPLE UNDERSTAND AND IMAGINE THE DISAPPEARANCE OF LIFE THROUGH NUCLEAR WAR.

THE SILENT, ANONYMOUS SHADOWS SCATTERED THROUGHOUT THE CITY ARE REPRESENTATIONS OF A SIGHT WHICH, IF A BOMB HAD BEEN DETONATED, WOULD BE SEEN BY NO ONE. UNLIKE THE SHADOWS LEFT BY A NUCLEAR HOLOCAUST, THE IMAGES PAINTED ON THE STREETS ARE NON-PERMANENT.

AS ARTISTS AND RESPONSIBLE HUMAN BEINGS, THE PARTICIPANTS IN THE INTERNATIONAL SHADOW PROJECT WANT TO MAKE THE DANGERS OF NUCLEAR ANNIHILATION VIVID. WE HAVE ATTEMPTED TO PROVIDE IMAGES THAT WILL AWAKEN ALL OF US TO THE IMMEASURABLE THREAT TO HUMAN LIFE POSED BY OUR NUCLEAR ARSENALS. THOSE WHO VIEW THE HUMAN SHADOWS ARE ENCOURAGED TO IDENTIFY PERSONALLY WITH VICTIMS OF NUCLEAR DESTRUCTION. WE NEED TO DRAW THE CONNECTION BETWEEN THE PRESENT ARMS BUILD-UP AND THE INEVITABILITY OF THE SAME SORT OF NUCLEAR HOLOCAUST THAT OCCURRED AT HIROSHIMA AND NAGASAKI. IT IS OUR HOPE, INDEED IT IS OUR EXPECTATION, THAT PEOPLE, SEEING WHAT IS LEFT AFTER NUCLEAR WAR, WILL TAKE ACTIONS TOGETHER TO PRESERVE LIFE ON EARTH AND AVERT OUR COLLECTIVE DISINTEGRATION.

A SHORT HISTORY

1979

"Procida 45" - A mail installation of visual elements which intervened directly in an empty apartment (on sale).

1980 "Archives" - An exhibition of Mail Art in Milan.

1981 "Amazonian Voyage" - The first exhibition of Mail Art in Peru at the Catholic University of Lima and meanwhile the project "Amazonian Highways" which became also a real social-political criticism to the Brazilian Government for the destruction of a very large part of the Brazilian Amazonia due to the building of numerous "trans-amazonians". The same project was exposed at the XVI Biennal of San Paolo.

1982 "Some Amazonic Indians" - Thousands of self-portraits by Mail Artists from all over the world. Exhibited in Italy at the Center "Artestudio" in Porte Nossa (BG) and in Belgium at the Center "Lunatique". The same year "United for Peace" (dedicated to Poland and I Malvinas) was show in Italy, Australia and Mexico with the co-operation of Solidarte Mexico and Emilio Morandi.

Other Projects: "Play Care", "Not Lost Mail Art Projects", "Italian Report" (on the situation of visual poetry in Italy), "Models of Archives" and "Shadow Project" (Bomb on Hiroshima August 6, 1945), "Italian Decentralized Mail Art Congress" and "Latino America: Miti, Leggende E Magia".

Contact:
Ruggero Maggi
C.so Sempione 67
20149 Milano
I T A L Y

From FRANK Publ. --

Submissions needed for a forthcoming videozine - VHS format, send video images of an anti-authoritarian, humorous, serious, experimental, etc. nature - each piece should run no longer than 15 minutes. Each contributor will receive the submitted tape back, on which will be the completed project. Any questions, please write.

FRANK Publ. / PO Box 56942 / Phoenix AZ USA / 85079



MAILART M SHOWS A. . .

[] **ART POSTAL SHOC** Free theme, size and techniques. All participants will receive a free catalog of this exhibition to be held in Barcelona. Deadline July 15, 1988. Send to: Baumann c/o ART POSTAL, Av. Jacquard 1, 08221 Terrassa, Barcelona (Spain).

[] **Hiroshima/The Bomb/Peace in an Open World** Send ideas and images for performances in Hiroshima and Dallas, and a mail art show in Dallas September 24 to October 15, 1988. Send to: John Held Jr., 1903 McMillan Ave, Dallas, TX 75206.

[] Art Magazines / Handmade Periodicals

Publications are planned that will cover magazines and periodicals that are active in the border area of marginal art (visual poetry, mailart, book art and stamp art). Send your information and issues to: Geza Perneczky, Grosse Witschgasse 3-5, D 5000 Cologne 1, WEST GERMANY.

[] **MAIL-WORK** Mail-work 1: send a self made card. Mail-work 2: send a picture card of your town to: Van Eechautte Danny, Groendreef 45, 9000 Gent, BELGIUM.

[] **Nature Gives** Deadline December 31, 1988. Send to: Andrej Tisma, 21000 Novi Sad, Modene 1, YUGOSLAVIA.

[] **Pony Express 88** No fee, no returns, all works exhibited, documentation to all participants. Media: 3 1/2" by 5 1/2" postcard or 9 cm by 14 cm. Deadline November 15, 1988. Send to: Pony Express 88, c/o Willie Marlow, Division of Fine Arts, Junior College of Albany, 140 New Scotland Ave, Albany, NY 12208.

[] **Your Best Work** Deadline September 2, 1988. Media and size open. Documentation to all participants. Send to: 88 Room, 107 Brighton Ave, Allston, MA 02134.

[] **Square 88** This show is devoted to computers. Ideas, suggestions, computer aided visuals, videos (VHS), audio and computer programs are mainly expected. Curator is Pawel Petasz. No fee, a catalog for each participant. Deadline is August 30, 1988. Write: Centrum Sztuki - Galeria El, ul. Linki 6, 82-300 Elblag, POLAND.

[] **C'Est L'Amour** Media and size free. Documentation to all. Deadline August 30, 1988. Send to "KA" c/o Fabio Marini, Via Madonna Della Tosse 26, 30050 Castelnovo Dielsa, Firenze, ITALY.

[] **Un'altro Mail-Art Show** Send 30 copies of one artwork with title and signature on the back. Maximum size A4. Deadline December 31, 1988. Send to: Lusetti Guido, Via Primo Maggio 24, 42015 Correggio, (RE) ITALY.

[] **Mail Artworks** Various themes and sizes. Send your information to: Alessandro Aiello, V. Cervig, Nano 15, 95129 Catania, ITALY.

[] **Art Core 1988** International Mail Art Exhibition. Theme and size free. Deadline July 31, 1988. Send to: Teruyuki Tsubouchi, 2-7-46 Kamogawa, Matsuyamacity, Ehime 791, JAPAN.

[] **Recycling Mail Art Projekt** The form is free. From each of the contributions a great collage and installation will be made that makes the Mail-Art-Network in a transparent form. Each participant will receive documentation. Deadline October 1988. Send work to: Kollegium B.E.R.M., Richard-Sorge Str. 24, Berlin 1034 EAST GERMANY.

[] **The Mutinous Look Eye** Deadline December 21, 1988. Send work to: Krzysz Kowalski, SKR-Poczt 323, 30-950 Krakow, POLAND.

[] Create your own country and make a map size 15 by 12 cm. Write your name and address under the map. Send to: P. Lenoir B.P. 17-60570 Andeville, FRANCE. A Dadaland Atlas to all participants. Deadline December 31, 1988. Pascal Lenoir also puts out Mani-Art which is a limited edition of 60 copies made of contributions. Send 60 copies of an artwork. Deadlines July 15, 1988 and November 15, 1988. Each participant gets a copy of the magazine.

[] **Artzine Portfolio** Theme free. Deadline December 15, 1988. Send 100 copies. Portfolio to each contributor. Maximum size 10, 5/15. Send to: Artzine-Heliz Prod, c/o Bruno Capatti, via Bordocchia 69, 44020 Dogato (FE) ITALY.

[] **"PAX" Association** An international Mail-Art project inspired with all souls day. No jury, no returns, no size or format restrictions. Send original works. Deadline October 15, 1988. All works will be exhibited. Send to: Stowarzyszenie PAX, ul. Dabrowskiego 18, 97-300 Piotrkow Tryb., POLAND.

[] **Peace For A Flower** Deadline August 15, 1988. All work displayed on the occassion of the Flower Show in September 1988. Material sent will become part of the Center of Graphic Documentation of the Civic Museum. Send to: Mario Grandi, Mail-Art Peace For A Flower, Biblioteca Comunale, 51017 Pescia (PT) ITALY.

[] **Blues And Nothin' But The Blues** This is theme. No jury, no returns. Deadline September 1, 1988. All contributors will receive catalog. Send work to: Miro Musacic, Rudarska 8, 52000 Pula, YUGOSLAVIA.

[] **Mail Art to Cuba** Requstions to: Pedro Juan Gutierrez, Velez Caviedes Final, Edificio V-26-38 (A7), Pinar del Rio, CUBA. No deadline.

[] **Scandal** All techniques, materials, size and media free. Documentation to all. Deadline is August 31, 1988. Send works to: Tatomir Toroman, Trsicska 4, 15000 Sabac, YUGOSLAVIA.

[] **Faces** Deadline December 31, 1988. Documentation. Send to: Sven Wichevr, Billrorrsw 20/Z, Bergen 2330, EAST GERMANY.

[] **Mail Art Exhibition-Asm** The female heart of ice cream. Contributions to the New Pheministic Cunnilinguistics. All media free. Lang u age games prefered. Deadline is December 31, 1988. Send to: Dry Asms? Mail Art Office, Kunstopstamt, 3616, Schwarzenegg, SWITZERLAND.

JOHN HELD



N D: How did you get started in the mailart networks?

Held: In 1975 I took a three week trip to Europe. Late in my trip I found myself in Amsterdam, in front of Posthumus Rubber Stamps. I was lucky enough to meet and talk to the Director of the company, Mr. Van der Plaats. After purchasing some sets of rubber stamps (12 each of flowers, animals, fairy tale characters and birds), which I thought I was taking back to my kids, I literally set upon a new life. I began to incorporate the rubber stamp impressions into my pen and ink work; first stamping out the design and then inking over it and filling in the background with cross hatching. I kept up with Mr. Van der Plaats through the mail and sent him slides of my work. At the same time Ulises Carrion was holding some innovative marginal art shows at his Other Books and So bookstore and gallery. Among the shows was an exhibition of rubber stamp art. This was unknown to me at the time, but it convinced Mr. Van der Plaats to open up a museum of rubber stamps and a gallery of rubber stamp art in an unused portion of the shop. I wrote Mr. Van der Plaats that I would research if (and how) American artists were using rubber stamps. At this time I was operating completely in a vacuum and thought I had discovered the wheel, so to speak. My first inclination that I hadn't, came when I discovered an article about Bizarro Rubber Stamps, a Providence, Rhode Island, rubber stamp company, in the New York Times. My correspondence with the proprietor, Kenn

John Held has been involved with mailart and the networks for quite a period of time and has involved himself in many projects which have documented the process. He was the organizer of the Southwest USA Decentralized Worldwide Mail Art Congress held in Dallas in 1986. John is a great supporter of mailart as well as an avid letter writer.

Speiser, led me to Ed Plunkett, and from Ed to the do-dah daddy of them all, Ray Johnson. Ray, of course opened up new worlds for me. We had a very strong correspondence for years. Anyway, through Ed and Ray, I was initiated into the ever-expanding world of mail art. My education received a huge boost when I was asked by Mr. Van der Plaats to have the first show of rubber stamp art in the newly opened Stempleplaats Gallery in December 1976. I went back to Amsterdam for a month to be present for the show. All twenty or so of the pictures I brought with me sold, but more importantly Ulises Carrion took me under his wing and introduced me to the world of European correspondence art, of which he was at the hub, as Other Books and So was a leading distributor of artists' books, postcards and other saleable artifacts from the mail art community. The difference for me was that where American mail art was a direct reflection of Ray Johnson's enigmatic poetic spirit, European usage was more influenced by Fluxus and conceptual art. I was very influenced by this European inclination and to this day tend to view mail art as an art-based activity rather than simply dada pen-pal activity. Well, the show in Amsterdam was successful in that the work that I brought with me was all sold, but this was the last major show I've had of my own work. I felt I had done it and I was much more interested in art as a life activity; rather than art as a career. Upon my return to America, I of course kept up with my correspondence, some of my steady correspondents being Johnson,

Richard C, Uncle Don Milliken, Anna Banana, but a major breakthrough occurred when I was directed to an article in the "Saturday Review" about the avant garde archive of Jean Brown. Jean lived in Tyringham, Massachusetts, about three hours from where I was living (Utica, New York), and I became a frequent visitor. Through her I not only became more familiar with dada, surrealistic and fluxus art, but with the artists themselves. George Macunias was living about twenty miles from Jean in Great Barrington, and I was fortunate to meet him shortly before his death in 1978. That meeting has had a profound effect on me, although I can't tell you exactly why...he had a palpable energy. Through Jean I also met Dick Higgins, Jackson MacLow, Rima and Valery Gerlovian and Fred Truck. Jean is a very giving and open person who has made a significant difference in my life. I wouldn't have stayed with mail art if I wasn't getting something from it and I was getting something, or rather, I was getting out of the isolation of Utica, New York with the background of being raised in suburban Long Island, and into the world of progressive art, not only meeting people, but getting mail and staying in almost constant contact with a great many diverse people.

N D: What were your reasons for moving to Dallas?

Held: I went through a number of changes in 1981; I got divorced. It was a small town and didn't have room for the both of us. I was lucky enough to be accepted for a job in the Fine Arts Division of the Dallas Public Library. I had received my Library Science degree from Syracuse University in 1971. Then I had worked in public library systems in New York and Maryland. I was anxious to combine my interest in art with my professional experience. Fortunately, the Dallas Public Library bit. So, never having been south of Washington, D.C., I had twenty-five boxes sent to Dallas, most of them containing rubber stamps and past correspondence. I once took Michael Duquette, a mail artist from Canada, to task when he told me he dropped out of the network because he was going through a divorce. I told him that's the time to get most active.

N D: Could you talk a little about how Modern Realism came about, also your reasons for starting a gallery?

Held: Well, here I was in Dallas completely cut off from my past. I began dating Paula Barber, now my wife, who was - and is - the manager of the Exhibits Division at the Library. An extremely talented person. I didn't want to present myself as an artist in Dallas, having to go from gallery to gallery strutting my stuff. And by this time I really didn't have anything to strut, my work was conceptualized so I didn't have anything to show around. So Paula and I combined our talents - she on the display end, mine with the many contacts in the mail art

network and a flair for publicity. Things were getting a little stale for me in mail art at this point. There are ebbs and flows for all of us in the Network and the Network itself goes through cycles. Well, this was at an ebb point. My feeling was that the work I had been seeing in the mail art network could stand with any other art being presented. I wanted to prove, mainly to myself, that it could. So together Paula and I opened a gallery, calling it Modern Realism, getting the name from a rubber stamp I found at the Dallas Public Library, which was a classification of books for young adults that dealt with contemporary themes like sex, drugs and rock and roll. This was never a money making proposition. Paula and I both held full-time jobs at the Library and our income from that went into the gallery. And it takes money to run a gallery - for printing, postage, materials for framing, rent, receptions - it adds up. So I would take great offense when I would hear down the line that I was making money off the network. To the contrary! But it was a great way for me to meet people in Dallas and spread the word about mail art. It became an excellent vehicle to present performance art by network artists, as the gallery had a reputation of presenting innovative and challenging work, and developed an audience. So when Monty Cantsin, Anna Banana or Jurgen Olbrich came to perform I knew we could guarantee them an audience. Or when Leavenworth Jackson or Ken Brown came to exhibit I knew there would be someone besides ourselves at the receptions.

N D: Why did the gallery stop?

Held: We closed the gallery for several reasons, the most important one being that it became too great a success and a burden on top of a regular job. The gallery itself was small, so for openings, Paula and I would open up our living room to the public. When 300 or so people began attending, it just became too much. And the strain of changing shows every one and a half months also began to wear thin. On top of this, I was taking a lot of heat from within the network for even showing mail art or mail artists. This happened at the Artists Talk on



Art Symposium in New York when I was on the panel that asked Dr. Ronny Cohen to step down. I received a letter from Ray Johnson dropping me from the New York Correspondence School. No reason was given, but I heard second-hand that it was because it was published in Art in Americas' "Guide to Galleries" that we "represented" him. In actuality, I filled out a questionnaire for Art in American where I listed artists who were "represented in our collection". So it was a combination of factors that closed the gallery, but we remain available to sponsor traveling networkers. Just lately (July 1987), we hosted Ryosuke Cohen, Shozo Shimamoto and Funiko Tatanatsue, and made arrangements for them to perform at both a local club and the Dallas Museum of Art. But basically the "gallery" is now an "archive" and available for inspection by networkers when they are in the area.

N D: What are your reasons for doing the "Annotated Bibliography of Mail Art" project? Could you talk a little about what it will include?

Held: I guess one of the reasons the project came about was a call by Vittore Baroni for networkers to share writings on the subject of mail art in his Mail Art Handbook. But it was hard to ask for anything if you didn't know what was out there to ask for. And corresponding with Lon Spiegelman had a lot to do with it. It was at Lons' house in Los Angeles that I decided to undertake "International Artist Cooperation: Mail Art Shows 1970-1985". Lon just had the most fabulous collection of mail art show catalogs. Well, in corresponding with Lon and Vittore, I decided that the next project I would undertake would be to put together a "checklist" for mail artists, and guidemarks for future researchers of the field, to show them what has been written on the subject. I figured I was in a unique situation to do this because I was both a mail artist and a professional librarian as well as a collector. With the gallery closed, this was a good way for me to strengthen the archival aspect of Modern Realism, for when I find out about the materials, I also try to acquire them in some manner. This is where my library work comes into play because I'm able to track materials down through Inter-Library Loan. I've also used out-of-print periodical dealers, publishers, mail artists, and other sources to find the actual physical materials. The project has become massive. Currently I'm still in the process of researching and what I've done is develop a form which lists bibliographic information and attach a copy to the article. The scope is books, which either are completely about mail art (Correspondence Art, by Crane; Networking Currents; L'Art Postale Futuriste) or which contain some mention of mail art (The Rubber Stamp Album; Icon of the Sixties; Copyart, by Patrick Firpo). I'm also listing magazine articles, whether mainstream like Art

in America, Artforum, or alternative press like Umbrella, National Stampgraphic, File, Rubberstampnerness, and lightworks; or strictly mail art, like Arte Postale, Commonpress, Vile. I find the articles either through indexes like Art Index, or by going through runs of magazines I own. I've gone through File, Umbrella, Lightworks, National Stampgraphic and Rubberstampnerness and noted all the signed articles mentioning mail art. I include material that is sent to me by networkers who have answered my announcement for information on the subject. I'm conducting the research in the manner of a mail art show - a very effective technique. I'm also including newspaper articles, catalog essays, book essays and bibliographies. It's an obsession and couldn't be done in other state of mind. I've even had to change my lifestyle. I've given up drugs for the first time in twenty years and I'm taking aerobic classes. I need the extra energy.

N D: What has allowed you to stay involved in the network for such a long time when it seems many others fall out of it?

Held: I went to see the opening of the Corresponding Worlds artist postage stamp show that Harley curated at Oberlin College, Ohio, with some other mail art people including Cracker Jack Kid, Dogfish, E.F. Higgins, Judith Hoffberg, Mike Bidner, John Jacobs, Ed Varney, Charlton Burch, Joel Lipman - and others - a great meeting to say the least. Well, Harley had us over for dinner and for a look at his mail art collection. When I was looking at it I became almost physically sick. Why? Because there was so much there that I had never seen and was intensely interested in. Here I was all pumped up because I was included in this great group of people, and I still don't know the half of it, or a quarter of it. It's a blessing and a curse I suppose. A curse that you can never know or see the whole of it. A blessing in that it's an eternal learning process which one constantly unravels. I've had this rubber stamp for years that says, "by John Held Jr. who sometimes wonders what it's all about", and I do. I've been wondering about it for twelve years. Everyday I learn a little bit more and know I'm missing even more. But everyday I'm drawn to that mailbox. Everyday I write letters, cause rule number one is, if you want to get letters you have to write letters. When the letters come I'm happy. When they don't, I'm depressed. Really, like that physical feeling I had at Harley's, my longevity in mail art comes down to a gut feeling that tells me my obsessions. Like the painter who needs the smell of turpentine, or the writer who needs to be alone with himself. I have to stay in contact with this international network of artists that has developed. My physical and mental well-being depends on it. It's really that simple.

N D: You've been involved a long time. Could you supply some observations on some changes that have occurred since you first got involved with it all?

Held: Ray Johnson made mail art fashionable. He's cryptic and witty and charming and was able to attract a lot of fellow artists. The concept appealed to them and it had people like Gilbert and George, Christo, Carl Andre, Vito Acconci, Robert Filliou, General Idea and many other "name" artists participating. I must admit I was attracted by that. But even by the time I started, the "names" were disappearing from mail art. In the reading I've done lately for the Annotated Bibliography project, it appears that by 1973 the issue of "quality" was raising its ugly little head. Ray Johnson "killed" the New York Correspondence School by announcing its' death in a letter sent (but never published) to the New York Times. Robert Cumming made a public announcement in FILE magazine about the junk mail he was getting, and in the same magazine, Ken Friedman took mail artists to task for the trashy Xerox sendings that were circulating. But it just goes to show you, because the big offender Ken Friedman singled out - the Hoo Hoo Archives of Gurdon, Arkansas which is still active in the form of BuZ Blurr, and BuZ does some of the finest artist postage stamp sheets that I know of. So the "artists" have left the scene. I think they saw that this was just too democratic; that process was too overriding and you couldn't "make it" as an artist without product. But for those of us who stayed in - that was never the point. The point was contact and persevering an open system and involvement with other people. I remember a lot of discussion whether this medium should be called "correspondence" art or "mail" art. Mail art is a goofy term. It's always getting confused with "male" art. "Correspondence" art conjures up all those "correspondences" which occur so remarkably in networking. But "mail" art is people art - simple and to the point; "correspondence" art is concept art and somewhat elite, and that's not what this is about. This is about establishing a vehicle that people are welcome to jump into, and getting out of it as much as they want to put in. Learning as much about as they want, and developing like BuZ Blurr did: from a newcomer somewhere in Arkansas, USA, into a world-class networker.

That's the difference I see. Mail art is more open these days. It's not an artworld in-thing, but a vehicle for involvement. I'm old-fashioned and I like the term Mail art, but perhaps "networking" is the better term these days cause mail art has begun rubbing up against the music cassette underground, the small press scene and even the video underground. All these other labels that are tied together through the mail. Lloyd Dunn, for instance, who edits "Photostatic" and doesn't consider himself a mail artist - but an 80's networker. Mike Gundersoy, the editor of Factsheet Five,

wouldn't (I don't think) consider himself a mail artist but he is the ultimate networker through the mail. It's getting fairly hard to distinguish who's who and what's what these days.

N D: What sort of attention or goals do you see for the network? Any advice to others just starting out or those interested in getting involved?

Held: By attention do you mean attention from critics, from the mainstream artworld? Well, for many years I thought, "Fatten those seatbelts, cause mail art is about to explode". But no blast off occurred and I was fairly surprised because I usually have a good track record at sniffing out emerging trends. I think it was "about" to blast off when mail artists derailed it at the Franklin Furnace controversy at the Artists Talk on Art panel in February 1984. Dr. Ronny Cohen had just curated the first major showing of mail art in New York City in almost fifteen years and the stage was set for, if not critical acclaim, at least widespread exposure. But because of difficulties on the panel, mail artists were even more disregarded by the mainstream. At this point I think most mainstream critics think that mail arts' time has come and gone. That it had a lot going for it in the sixties and early seventies, conceptually that is, you know the standard things. Democracy in art, an alternative to the gallery/museum structure, art as information, process rather than product. These days those ideas are considered "alternative" and "alternative" is no longer the hip catchword it once was. I guess it's now "postmodern" or "simulcrea" or whatever. At this point I don't care anymore. It's viable for me and it still feels good so I just continue to do it. There's so much support in doing it from the network that one doesn't need outside support. The only way critical support becomes a factor is if the critic is doing mail art and understands its process. I don't think you can effectively criticize mail art by not getting involved. That was the major mistake Ronny Cohen made.

So my advice to those just starting out is not to become involve thinking this is a hot, new, about-to-explode genre of art. Get involved because you want to find out what other artists are thinking without it being watered down by an art magazine. Get involved because you have something to share and no one else in your hometown wants to hear it. Get involved because this is an open system that allows anyone to participate at their own level. Most important, get involved because it's fun. Fun if you enjoy going to the mailbox with a beating heart and the prospect of something life-changing in the next concealed package.

MODERN REALISM
HISTORY

1987

Shozo Shimamoto performs "Peace Networking on the Head"

1985

1. An International Survey of Mail Art
 - a. New York and California
 - b. Western Europe
 - c. South America
 - d. Japan and Italy
2. Ken Brown "Notes from the Nervous Breakdown Lane"
3. "When I Was A Cowboy" mail art show, curated by Chuck Stake.
4. Jurgen Olbrich performance "Ideas are Linked"
5. Monty Cantsin performs "BAGDATA"

1984

1. "Summer Mail Art 1984", mail art show
2. "The Self-Histories of Cavellini"
3. "Artifacts from Interdada '84"
4. 3-D Photography by Eric Egas
5. Leavenworth Jackson
6. Project Documentations of Bob Wade
7. History of the Alternative Art- Space (Franklin Furnace and La Mamele)

1983

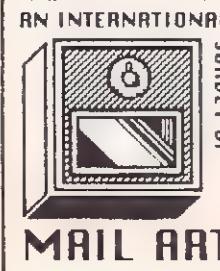
1. A non-performance by Gerald Jupitter-Larsen
2. "Fluxus: The Most Radical Art Movement of the Sixties"
3. "Postage Stamps of Carlo Pittore/Poetry Postcards of Richard C.
4. Posters of the Avant-Garde
5. "Maxine!" Cartoon art by Marian Henly
6. "Celebrity Photographs" by Andy Hanson

1982

1. Artist Postage Stamps
2. Color Xerox (including letters from the Mohammed Center of Restricted Communication)
3. "Letters of Ray Johnson"
4. Anna Banana "Why Banana" performance and exhibition
5. "Edge of Cowtown" (including artist postage stamps by Patrick Beilman)

Contact:

John Held
Modern Realism
1903 McMillan Ave.
Dallas, Texas 75206



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Master Slave Relationship



N D: There seems to be very few women involved with cassettes, or the cassette culture. Could you maybe comment on this and what made you interested in it?

MSR: Girls have better things to do I guess than be involved in alternative/underground music. That's too bad because I feel the most innovative important music is being produced now in the musical/artistic independent underground. Would it be too much of a generalization to say that females are "trained" differently? That they are taught to be a certain way, to be driven to get married, have babies, live a "normal" life. What attracted me to be an artist was my natural inclination toward anything DIFFERENT, anything weird, bizarre or unique. I love the unusual. You refer to it as the cassette culture but I'm interested in more than cassettes only. I find all aspects of creative expression fascinating - film, graphic art, photography and of course, music (in the forms of tapes AND records). I've absolutely never been even slightly interested in "settling down" with a husband and kids. The thought kind of revolts me.

N D: What were your reasons for starting MSR rather than just working within Viscera?

MSR: Hal and I had both come to a point where Viscera was limiting for us and we needed a break. We had conflicting ideas that wouldn't have worked within the context of Viscera. In some ways the last pure Viscera release was "Who Is This One" - the last tape we did before beginning our solo efforts. "Sweat" is a

composite of all three projects in my opinion; a composite of Viscera, MSR and DAM (Dog As Master) and is so much different in feel from the first three releases. Although changed, Viscera still exists as a duo. We're working on new material - "Warren Beatty" but have no idea when it will be finished. Viscera is not dead.

N D: What sort of process do you go through when working on your music and lyrics for MSR? Could you pinpoint some areas where some of your ideas come from?

MSR: I don't have any drive to record every day. I wait until I feel like it. I always record the music first and to do that I must wait for some arbitrary inspiration. When it hits I know it and must record. I listen to what I have recorded for several weeks or months, writing lyrics that fit the music and planning how I want all the vocals to be added. When I'm good and god damn ready I record the vocals in their entirety usually in one afternoon or evening. I'm not as prolific as Hal, but I adore each of my releases and don't feel the need to release a lot of material. Quality is more important than quantity. My ideas for lyrics come roughly from my experiences, sexual and non-sexual. I've been writing prose and poetry since I was a teenager and have had a few pieces printed in literary magazines here and there a long time ago. Very few people are aware that I used to put together a small, strange publication several years ago. I prided myself at that time in editing issues that made no sense whatsoever. Total dada.

N D: You have been involved with the networks for a good while now. What are your feelings about it now ?

MSR: It has been a long time now hasn't it? How time flies... The "network" can be disappointing or not depending on how you look at it and what your expectations are. When Hal and I began, oh so many years ago, as Viscera we were naive. We lived in a depressing run-down hole in the wall downtown that had a view of the library where all the gays, murderers and weirdos would hang out on warm summer nights. This gave us wonderful inspiration to record those horribly melancholy, minimal, classic Viscera trilogy tapes. We knew nothing about the network at first, but quickly learned as we started sending out our releases to everyone. We released "In A Foreign Film" not expecting anyone to really like it or understand what we were trying to accomplish, and when people DID like it we were thrilled! Kent at AEON gave us our first sign of support by agreeing to distribute it. We actually made money doing what we wanted to do, how amazing. Since then we've both grown so much more jaded, by necessity. The networks can work to one's advantage as it has for us. The mail is very important each day. It's fun, besides. DIY is essential if you want to maintain the standards that must be maintained in one's work.

N D: Could you talk a little about the history and operation of Cause and Effect ?

MSR: First of all, Hal founded the name, he had the original idea and I was totally against it. I could see clearly in advance the pitfalls, the hassles, the incredible work and dedication that CAE would involve if it were to be done right and I wanted no part of it in the beginning. Hal persevered and CAE was born August 1984. We asked people to send in samples of their work for possible distribution and response was great. Our first listing sheet included not only our music but others from around the world. AEON was folding and there seemed to be a gap. CAE filled it. Response has always been overwhelming. To date we've received over 1,200 cassettes from indie artists internationally. At first we distributed tapes by purchasing them wholesale, then moved into production and became more of a label than a distributor, releasing work by Nurse With Wound, Negativland, Blackhouse and much much more. We grew too quickly. We had 150 releases by November 1985 and it all was too much for two people to handle. We trimmed it down to mostly only Jaffe & McGee releases and related material. It's working out fantastic now. Response is still great. I constantly have a pile of letters a foot tall. I love hearing from people whether they be artists, music collectors, prisoners, admirers, detractors, perverts - anyone. Currently my job (and I do mean JOB) at CAE includes handling most correspondence, all order-filling, all graphic design work in particular tape covers, LP covers, booklets,

stationery, flyers and the CAE catalog. I get behind and I'm not ashamed to admit it. Everyone must be patient with me. I might at times be slow to respond, but I usually do respond in some way eventually. I have a life to live too you know!

N D: Have you performed much live, and what sort of set up or presentation do you use ?

MSR: Only twice have I performed live: both times as Viscera. I find live performance limited. You can reach so many more people - receptive people - through the mail and in stores than live. Here in Indianapolis there is absolutely no place to perform live alternative music. I refuse to work hard and prepare for something only 5 to 20 people to see and hear. I've been asked many times to do shows, but I won't as MSR until I feel the time is right. When we performed as Viscera we had a very minimal set up. I did keyboards and effects, plus one vocal and Hal did all the rest of the vocals and did his insane Hal thing. The Chicago show went well. 80 people were there to see us with Algebra Suicide. The other show was in Muncie, IN, in a punk club. The punks and punkettes stood there with their jaws hanging open not quite knowing what to make of us. Maybe as MSR I'd come out in a corset, stockings and high heels. Then again, maybe not...I don't know. I'm an extreme exhibitionist, but I don't show that side of myself to people readily in person. I basically don't like very many people I meet. I can't stand stupidity or narrowness in others which is so common these days.

N D: What are some of your future plans and projects ?

MSR: Photography and video making is a primary interest right now. I'm working on an exclusive release photo set - limited edition of 100 copies. Erotic of course. I love image. I will also be recording more music this Spring and perhaps will do more writing. I'm not happy unless I'm creating something. I found at an early age that my creativity is/was one of the only things that truly gives me satisfaction in life - to see the final work take shape is so beautiful. Almost as beautiful as sex.

M S R
PO Box 30383
Indianapolis, IN 46230

COUP DE GRACE



Coup De Grace was conceived and officially inaugurated in January of 1984. "An organization formed to release graphics, text, sound and other media all focusing on specific ideas. Some of these ideas are obvious, others are hidden." (quote from First Annual report of C.D.G.). Our basic intentions have not altered from that initial course. We have released eight products which include the following: a cassette of 1984 studio recordings by Coup De Grace; a live cassette which includes our first two public performances, a booklet of writings in cooperation with the English collective Ashenden, a booklet of visual matter from different contributors and four Annual Report information booklets, one released at the end of each year of operation. All items so far have been in very limited numbered editions, often only available directly from us. All are totally unavailable except for the most recent Annual Report. At the end of 1986, Coup De Grace ceased all functions as a sound group so that we now plan to concentrate primarily on written and graphic material.

Who is behind Coup De Grace? Membership has varied over the years; people come and go. However a central nucleus always remains of the original agitators. We won't release specific names. We are now operating two separate offices, one in the United States and one in Europe. Inquiries and orders can be sent to either office, whichever is closer. In the future some products will only be available from one office or the other. We rarely do live performances anymore (there was only one 5 minute public display in all of 1987), though we are open to offers and will be doing more things in this area in the future.

Why do we exist? We don't care to go very deeply into our motives as even with the most detailed explanation our words are inevitably misinterpreted. We believe that with a bit of research and serious thought one can get a good idea of the reasons for our activities. But there is no simple answer to it all. trust your instincts.

insulation etc. A massive amount of work, but hopefully it will be worth it in the end. We would like to stress that Belgium itself has no interest whatsoever for us. The city where we live is very dead as is most of the country. The people with their "correct manners" are for the most part thoroughly nauseating (though certainly no more so than US citizens). We have practically no friends here in Belgium and plan to keep it that way. We are mainly here as we have access to a lot of good space at an incredibly low rent. Also better opportunities to travel to places we want to visit. Now that we are actually living here we are finding it a lot more expensive than we originally expected.

N D: What background, interest or experience do you have in magickal theory and practice?

CDG: We are certainly interested in and actively employ such practices. We'd prefer not to go into detail, suffice to say, if we need to obtain something it's not long before we have it. We use our own personal operations and symbols which are far more effective than just re-using someone else's instructions out of some book. We don't mean to imply however that our lives are some bed of roses and we never have any problems or worries - far from the truth.

N D: How calculated and spontaneous are confrontations?

CDG: Confrontations are calculated in that the material is preplanned; they're spontaneous though because what actually will occur is of course unpredictable. It all depends on what we are planning to do, who the audience is, their expectations, the venue and so on.

N D: First blood?

CDG: a) Years ago woke up for no reason in the middle of the night and picked up a scalpel which I had previously stolen from my school's bio-lab. Proceeded to hack a symbol into my lower abdomen area. No pain whatsoever. Why? Instinct. Reaction? None, no one else saw it.

b) In front of a large film projection with loud soundtrack, a member of C.D.G. stripped the clothes off his upper body and proceeded to incise the word ATTAIN across his chest with razors, also cutting stomach and arms. Why? Demonstration and initiation. Reactions? One male audience member fainted. Others reported sleeplessness and discomfort as a result of viewing the performance. General audience viewpoint was that the performer was "out of his mind". This took place in a public place in Amsterdam as part of a festival put on by the N.L. Centrum.

N D: Describe feelings and use of the following as they affect C.D.G.:

Altered states?

CDG: We are highly interested in dream states and other natural (not chemically induced) altered states. We are presently doing research in this area and will be concentrating more on it in the future, hopefully culminating in the publication of a book.

The following interview is with Julie Firm (Fort Worth, TX) for N D, and Michael Moynihan for C.D.G..

N D: Why Belgium?

CDG: We had been wanting to relocate to some European territory for awhile and then after playing the tour along with Club Moral we found out from them that it was possible to move over to Belgium. So for the last eight months we have been converting factory space with bare concrete walls into a livable dwelling. We've installed heating, plumbing, electricity, an extra floor,

N D: Rituals, cults, subliminals, mass media ?
CDG: We are quite intrigued by the fact that religious (and non-religious) cults flourish as well as their basic tenets and the methods they employ in recruiting new members and stopping existing ones from leaving. Subliminals are good in theory though it's a bit dubious whether they are effective. The influence of the mass-media on the world is quite plain to see, so out of habit we don't watch television, don't read newspapers, commercial magazines or listen to commercial radio.

N D: Mutilation control systems?

CDG: Don't know exactly what you are referring to, though if you mean fascist or conservative governments or regimes, then we can say that their existence is fine with us, and liberals with their placards marching in the park are seriously deceiving themselves.

N D: Authority?

CDG: The mortal foe of life and love. Has its uses though.

N D: Sexuality?

CDG: The sexual expression we see all around us is for the most part thoroughly revolting. We are not at all aroused by viewing the physical sex acts, which upon close examination are repulsive. We could care less what anyone else does with their genitals, as long as they keep them out of our sight. By personal use, sex may be of some value, though generally it is a very base activity. This goes the same for self-appointed "sex magick" practitioners whose fraudulent claims of "higher purposes" are just pathetic excuses that disintegrate when put under any test or scrutiny.

N D: Violence?

CDG: "Everything that happens is good."

N D: Terrorism?

CDG: The more the merrier and the more random and senseless the more we give it our support.

N D: Death and spirit...your views of experiences or memories ?

CDG: Since none of us has experienced death yet, we can't say anything too concrete about it though we are looking forward to finding out the truth. Sucked out through an internal black hole and blasted across a galaxy of nothingness! Hopefully reincarnation won't be in the cards as that would be truly depressing.

N D: Feelings about...world view versus individual?

CDG: If one equates the world with society/civilization, then it and the individual are total enemies. If you are referring to the physical planet itself, then it and the individual can at times cooperate with one another.

N D: What are your views on: Aleister Crowley?
CDG: The man himself is quite intriguing as are some of his writings. The huge numbers of utter fools who spout out quotations and stand on soap-box pulpits to beg for attention are a vile breed of parasites. We've had them buzzing in our ears before but for all their so-called "powers" they are really quite easy to squash. They really miss the point of it all.

N D: Occult?

CDG: Know, ----, ----, and keep silent.

N D: New Age?

CDG: Bored cretins with a lot of time and money to waste or gain depending on which side of the "channel" you're on.

N D: Satanism?

CDG: I heard on some T.V. show a few years ago that LaVey's books are big sellers to the teenagers at suburban shopping mall bookstores. Heavy fucking metal.

N D: Golden Dawn/O.T.O./Magickal orders ?

CDG: Most 19th century ceremonial magick is redundant in these last few days. Therefore I can't see too much point in devoting time to some order. It seems unnecessary and downright silly in a lot of cases. That certainly goes for fools like the Temple of Psychic Porridge as well.

N D: What does C.D.G. have available as far as videos, films and past products ?

CDG: Right now we have no films or videos available to the public, they've only been shown as part of live confrontations. But we are transferring some of our old films onto video for release. We also have video footage of the 2nd Confrontation (Jan 1985) and the most recent one (Oct 1987) which may see the light of day on a C.D.G. video compilation along with the films. The only product we have available right now is "Year Four", our Fourth Annual Report and some stickers, postcards, etc. They are available from our US and Belgium offices. I think there are possibly still a few copies of "The Way Of All Flesh" (C.D.G. 006), a printed booklet of Coup De Grace philosophy and despair, plus relevant writings by England's Ashenden available from Birthbiter Distribution (36 Tattersall Close, Wokingham, Berks RG11 2LP England). Try Broken Flag if no luck there.

N D: How was Europe? Anything spooky, scary or radioactive about your stay there ?

CDG: Europe is ok. It's certainly different from living in the States. Some things could be construed as "better", some "worse". What sets us at ease is the fact that we can't understand what anyone around us is saying, so our minds are set free from insipid human conversation. We don't exist here. But of course the longer we're here, the more we start to understand everything. So that pleasure is fading away quickly. Nothing eerie has happened, but then again we haven't been looking around for it either.

Contact:

Coup De Grace
Kattenberg 122
2200 Antwerpen
B E L G I U M

N D: What would you most like to see change in the world today?

CDG: We'd like to see a third world war.

N D: What are your hopes for the future?

CDG: An exciting death with Zenobia's fragile hand in mine as our love lies bleeding into the dark chasm of purgatory (a personal hope).

N D: Have you ever thought of visiting Texas?

CDG: Yes, we wanted to go to Houston in the Summer of 1987 to visit Perry Webb of Culturcide so we could photograph his paintings for a future book collaboration, but we didn't have enough time to do it. (Speaking of slaughterhouses, there's a road here in Antwerp which is lined on both sides with them. It's called "Salchtuislaan" - in English, "Slaughterhouse Lane").

N D: How do you support yourself?

CDG: With personal private earnings (our own not other people's).

N D: Do you have jobs you hate?

CDG: We have in the past but fortunately don't at the moment, and hopefully never will again if all things proceed as scheduled.

N D: When did you start working together?

CDG: C.D.G.'s membership fluctuates, though original members have been working together since 1983 before C.D.G. was "officially" conceived.

N D: Do you have any formal education?

CDG: Yes, we've received the mandatory education in the U.S.

N D: Does self-mutilation bring inner peace?

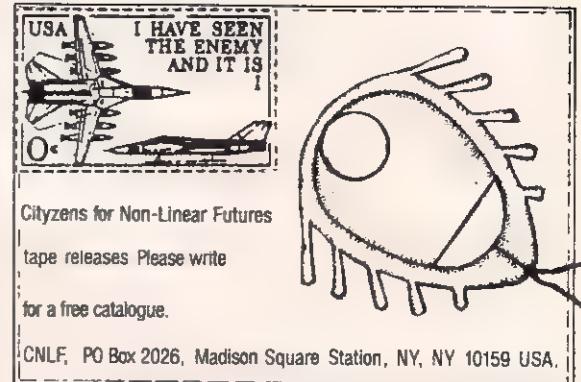
CDG: Most assuredly yes, under the proper circumstances. What exactly those circumstances are depend on the individual in question. Instinct is the key.

N D: Define your goals as a group - as an individual.

CDG: As a group our goal is to accomplish whatever we deem necessary for the situation at hand. The stroke of mercy in most instances. As an individual see the answer to "hopes for the future".

N D: What's the all-time worst experience you have had performing? Living? Describe witnessed or related personal visions of "hell".

CDG: We haven't ever had any terrible experiences performing. Everything usually goes alright. Sometimes the audience is hostile, sometimes just dead. I've been angry, excited, depressed and bored at various times while performing live, but mostly I'm not too interested by it all. As for living, the worst experiences for me are when I am quite literally trapped somewhere where I don't want to be and where I don't have access to anything to help me ease my mind. Terminal boredom. But that's quite rare and usually resolved quickly by departure. My vision of hell, which I've certainly seen in front of me enough, is everyday life. The routine of human existence. Get up have breakfast, read the paper, work, eat, work, sleep, get up, talk, cry, smile, work, eat. I'm attempting to avoid all that and if it becomes impossible then death is the noble route OUT.



CATALOGS

K Box 7154, Olympia, WA 98507. Actually a fold out newsletter which features cassette news and cassettes that they distribute.

***V2 Organisation** Muntelstraat 23, 'S-Hertogenbosch, NETHERLANDS. They carry a wide variety of cassettes, booklets, magazines and other products from around the world.

The Real Comet Press 3131 Western Ave #410, Seattle, WA 98121-1028. Independent publisher which has brought out several interesting titles.

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VINCENT O'BRIEN

Vincent O'Brien has been quite active performing in Texas this year. His performance work is unlike anything that has ever been seen in this state.

N D: How long have you been in Austin ?

VO: About a year and a half.

N D: Did you do much work in New York state ?

VO: Yes, I did various projects. Jazz with drummer Bob Schultz, others with my brother Patrick and friend Pete Iro.

N D: What influenced you to start doing performance ?

VO: First, I feel that I've always attempted to express whatever it is that I am in alternative forms besides speech etc. because I couldn't communicate in "normal" ways during my evolution. As far as performance - it's the culmination of many interests into a whole and when that idea is released in the transitory moment of performance it is hard for it to be mutilated or controlled by others. In the performance there are no products created for consumption. It is a momentary point that reveals itself and then is no more. That is the beauty of it. It exemplifies life.

N D: What do you think of doing performance work in Texas ? Do you get much support here ?

VO: I enjoy doing performance here because I experience extreme isolation. This alienation helps me to focus inward. I achieve more clarity in expression in the absence, but I don't think it would be much different if I were in another geographical location in the world. I still would be, as all are, fundamentally alone and separate. A painful process that takes courage to carry out, but necessary. Economical support is zero. I've received 75 dollars in support of my endeavors for the past two years. All has been for materials etc. Institutional support is not found. They will not risk sponsorship. I have a small number of friends that support and enjoy my efforts and this pleases me. I was invited to do a performance at Austin Media Arts a while ago, did it and was then promptly banned from any further activity for reasons that are still vague. No damage was inflicted to the space. I would venture that they became aggravated because they had no control over what transpired. The average size audience that comes



Photos by Jihad Touma

to see my work is between ten and fifteen. This number is ideal because it achieves an intimate setting. There is less of a barrier between "stage" and "audience". The general public view my efforts as insane and bizarre. Of course these labels make it easier for them to dismiss the work as "crazy". Most never perceive the event as an intense and intelligent embodiment of a universal pulse, but rather as violence and chaos with no meaning. Yet, truth is always found in the void. Action is the mover of truths. My work is action. I don't require anyone's support and I don't give damn. It is. I believe in my efforts and will continue to.

N D: How do you go about setting up a performance and what all comes into it ?

VO: I either am asked to participate at a certain time or I spontaneously combust into a possessed state at anytime anywhere. Yet one consideration is what limitations are there if

any in the space that has invited me to perform. If they attempt to control the expression or if they want a preconceived idea of what is to happen then I am less likely to consider the space because coercion is the disease and stifler of self. In preparation for performance - there is none. I attempt to empty my mind and not rationalize or think of anything concerning the event. Then at the moment of performance I enter a deeply intense state and incorporate any visions and found objects that have been chosen without deliberation and let the manifestations of human spirit scream through me. Absence of mind is the prerequisite. Embodiment of spirit and truth the purpose. The trance state that I experience often last for days after. Often I am unable to speak or form sentences and perception of time and being physical is lost. This is success. I know that I have transcended symbols and words. I have gone without food or sleep for days before a performance, not out of rational choice, but from unspoken intuitive necessity. Plans, scripts and preconceived meanings are for those who are afraid of risking the plunge into the abyss of self and universal truths.

N D: When you plan a piece that might be out of bounds or that an audience isn't used to, do you worry about a reaction ?

VO : No. It is never a consideration.

N D: Is time a factor in your work ?

VO : Time is not important, in fact through its illusion it only constrains. Whatever happens will. Physical time is irrelevant. Some pieces have lasted five minute, others five hours, it doesn't matter. Time is fabricated for better manipulation.

N D: How do you select the elements, materials and props that you use in your work ? Do you place any significance on them ?

VO : All physical elements are selected intuitively. Meaning or symbolism is not given to them. I place great importance on all materials that my hand turns to, but these items have not revealed their intellectual significance yet. At times, not for months after, do the pictures and meanings surface. Meaning is found by accident in the aftermath of void.

N D: Do you feel like a performance is like a journey ?

VO : Yes, in the sense that there is process and movement. Revelation and leveling are the concern. Piranha the outcome.

N D: Do you feel that you come away with something learned after a piece ? What sort of reflection process do you go through ?

VO : Yes always. Some aspect of humanity and truth is found, but always in retrospect. During a performance it is experienced, but has no name. With distance there is meaning. reflection may occur - but it is not wanted. Reflection is death. It perpetuates apathy. The process of abstractions is interesting, but eventually becomes anesthesia and destruction without being incorporated into action.

N D: And what of video work ?

VO: I have been executing video. I like this medium, but it will never be alive or as whole as performance. It's only magnetic tape, only a reproducer of ghosts, but some interesting ghosts and forms come forth. I've been active with friends Don Stroud and Jihad Touma in this medium. Recently showed some of my work at Austin Media Arts again, expectedly, my fourth video, that contained an intense performance by Don Stroud, was censored and stopped about five minutes into it by the curators. As to why, I was told that a consensus was taken, but I witnessed no vote. I thought this event was good because it exposed the true nature of the film space as not one. And also how much control they wanted. Video has its limitations, but it is affordable.

N D: What projects are you planning or ideas that you would like to work on ?

VO : Some projects include an installation that would float fifty spheres seven feet in the air on vortexes with the help of friends John Blum and Jihad Touma this will be successful. Also I am constructing a robot to swim the English Channel in record time. I will relax in the outboard boat and scream, "Stroke, stroke, stroke, you idiot!, stroke, stroke!". Another is a performance troupe - Visceral Mass which consists of John Dale and Don Stroud. We will be performing in Dallas. In December I will be doing a collaborative performance with Shaun Caton in London. I have started a movement with Jihad called "Control Blur". The goal of the movement is not one. Also there is the plan for a thirteen foot high column of glazed donuts erected on a floor of particle tracks or a performance in a gutted bus that would be driven through a city at night.

Contact:

Vincent O'Brien
c/o N D



SHAUN

Shaun Caton has given over 60 performances since 1981 and has participated in such events as, The National Review of Live Art (1986), Hull's Fourth Festival of Experimental Arts (1987), The Edinburgh Festival (1985), The Festival of Plagiarism (London 1988) and he has performed in many colleges, art schools and derelict spaces. In the Spring of 1989 he plans to perform in United States along with Tara Babel and Andre Stitt. The following is an interview with Shaun Caton by Andre Stitt.



Inside Operations Photo by Matthew Crawley
London, June 1987.

CATON

AS: Could you tell me a little of your background, of how you started to do performance and other related work ?

SC: I've been to two art schools and went through various systems of drawing and painting. all the time I just didn't get on; felt that I wanted to do things that were using the body. I felt like I was wrapped-up. I couldn't really do anything because of the way the place was structured - very inhibited, so I had to break that down, to make my day worthwhile. I did a piece called "Bell", I didn't even know it was going to be a piece of art. I decided to break the fire alarm. There were many places where you could break the fire alarms by just shoving a door against them. I chose five different points and let them off at different times of the day and I realized you could have a lot of power over people just by doing this. I realized that all the time that's what I wanted to do.

AS: To incite ?

SC: Yes, and also being very dissatisfied.

AS: Being dissatisfied with maybe being a painter at that time? How did you arrive at wanting to use your body? You're talking about a piece which is very much a reaction perhaps to a certain situation.

SC: ...the institution.

AS: But that was more direct ?

SC: Yes, that was a spontaneous reaction.

AS: But it was also a conscious decision to use your own body ?

SC: There was a lot of influences. Shamanism, pre-historic painting and things where the body had been used directly with paint to make an impression or sense of being. Looking at contemporary art and being interested and stimulated by the image in it. Related to something to do with society more than the effectiveness of painting or sculpture. Something more alive. Something that had impact and dynamism. So I did a whole sequence of very clumsy actions using paint and organic substances and materials, earth...this is about 1980-81; these related specifically to photos I'd seen of the Viennese aktionists.

AS: So before you had actually developed and started to do a lot of performances, you were informed of some sort of historical viewpoint ?

SC: Yes. I also tried to focus on the institution, why I was there, what good I could actually get out of it. I developed a very destructive instinct and if I made any pictures I destroyed them. I didn't think there was any point in doing them.

AS: Does that relate to action as well - that you reach a point within the action that you can't achieve through repetition? A feeling at that moment the same way there might be a moment in painting that was just right, but you didn't

want the artifact or the object after the fact...something that might be in the way of something you would progress towards ?

SC: Like falling into a role that's set for me, churning out paintings like working in a factory. So I started to do things outside the college, on the streets, in parks and drew a lot of attention to myself by standing still...anything to exteriorize myself from that place, the art school. I'd seen a lot of images and I wanted to do something that was actually quite frightening for me.

AS: So you had an informed outlook, had learnt a certain kind of history of actions. That the way it influenced you or manifested itself could be seen to look like those images of actions. Like when some say your work looks like someone else's, in some people's eyes it could be seen to be the same as...how do you feel about that ?

SC: I know that everyone is working in a certain tradition or at least acknowledges the past - you can't ignore it, but I know now that living in 1988, the things that interest me or are in my work are to do with a certain western viewpoint. But as a student making these early actions and testing out this area I was looking at the example of other artists. But other things as well like shamanism, to do with people who walked on fire, people that ritually cut themselves, doing things that put them on the edge. With that "on the edge" experience you entered a state of awareness that was unlike anything you'd ever experienced before. I just felt I had to put myself into these positions or else I was just wasting time. It was scary and difficult because I didn't know what I was doing.

AS: You did things on the street which is very public, but did you do things in an art space or gallery where there was a specific audience ?

SC: I tried to, but a lot of the early places died.

AS: How did you find that? Because it seems to me that in public it can be quite a difficult thing to do because it's sort of out of context. Whereas with a specific audience it's more reciprocal...you were also doing private actions ?

SC: I used other spaces, not art spaces. People would see you, there were always people about, whether it was squatters, tramps or just passers-by.

AS: I really wanted to know the difference of those situations between private actions, where you didn't have an art audience, so you really didn't have anything to prove except maybe to yourself.

SC: That's kind of strange...it was exactly that; it was a testing out of materials and my body to create something in the space that related to that. To create something in the environment, whatever it suggested to me. For instance, I'd do pieces in derelict warehouses. One piece in London I chose a forty foot square area and everything I found within that vicinity I tried to itemise in terms of its shape, its

color, texture or its human connotations. The actions I made around the perimeter were protective, so it's like some kind of archaeologist. That relates to a period in 1978 when I worked on an archaeological dig, finding and labeling things. Rediscovering things about the past. A different society, culture, whatever. I imagined myself like two hundred years in the future, finding all this rubbish and plastic garbage and reinventing a certain history. I set myself a predetermined time-span, something to work with; a long time. Then I covered myself with lots of these found objects and tried to identify closely with them as if these were tokens or symbols of life. It also related to a time when I worked in rotation in a warehouse at nights stacking stuff constantly.

AS: The time element in some of your work seems very important. Would you see that real life experience of work as being a direct link with your longer performances ?

SC: Well they're all various time-spans. The longest I've done is four and a half days. That one I wanted to make like a whole week's work. Seven and a half hours would be the working day without stops.

AS: So how did you decide that from initially doing short actions ?

SC: They had no time structure - just the length of time it took to do them, the process of a series of actions.

AS: So you didn't impose rules or restrictions on what you were doing in the earlier work ?

SC: That came later. But still things can evolve by themselves even if you set yourself a time-span. It's like going through a maze - you meet lots of obstacles if it doesn't go to plan. So you give yourself a lot of time to play around and live in; it's beneficial. From that time-span you can work with things like drawing at the same time as part of the activity. It can become a diagram where everything comes from one thing then whatever radiates from the center, which is the person, the action, becomes the finished product.

AS: When you start to work in a space do you have a lot of implements that maybe you'll use, things that you've become attached to, that hold significance for you ?

SC: Yes, but also things that I'll discover there too. Sometimes I'll do pictures before that relate to what will take place; stick them up, change them, take them down.

AS: That's part of the process too, almost a score for the action ?

SC: They're ideas that you visualise. That's what you'd like to go for. It never quite turns out that way though. In a way it's such a great leap, there's such a difference between painting, visualising and doing. Everything is there in the space, things get used and certain things, when used in certain ways, take on a new dimension. It's also suggestive.

AS: Also doing it over a long period, say there's public access with people coming and going, they see different things, the changes.

So also sometimes it becomes like an installation. Like when you're not there to put them off they'll look more closely at the detail.

SC: And sometimes they don't even know I'm there because I'm in a position where I'm hard to see. So I'm just a memory of a performance. All the performances are linked and related somehow, images and symbols keep coming through. I don't pretend to understand everything that goes on, but I'll understand certain moments. It takes me months or maybe years to realise what the work is about. But there's always some kind of interpretation.

AS: Is it like an ongoing process where one performance will lead into the next - not like you'll repeat the same thing exactly each time?

SC: I know what you mean, about repeating, I can't do that. It's a process that relates but it is always different. I've developed a way of working which is very spontaneous or very highly structured, it can be either. I can spend a week in a space or just arrive with a suitcase.

AS: What are the differences when you know that you're going to work in a space over a long period or just travelling somewhere with a suitcase? What sort of attitude or feeling do you develop towards the two different approaches?

SC: The way of working in a space over a longer period of time can be more enriching for the viewer because you have a long period to spend building a space which is very interesting to look at, you hope, and if the performance element is just a minimal thing it's ok. There's always something to look at in your own time at your own pace. I think it's a problem with my work at the moment. There is so much going, so much content. But then again that's like society we live in. You're surrounded by images every day, tons of them, millions of them! You can just about digest them, some of them, try to understand them and others just whiz by - flash! Everything is moving in such a fast rate, speed, you don't know where you are. You train yourself to watch T.V. for hours or walk outside and your brain is receiving millions of images and you just can't register them all.

AS: That would be the case in a more concentrated performance, there's so much happening at such a fast rate?

SC: Yes, but I'll make it intentionally like that.

AS: I keep thinking when performances happen like that, there is some form of alchemy of images and symbols going on. Something is bound to hit someone somewhere. What you want is a general generic unconscious feeling. Unfortunately that's hard to find and doesn't always work.

SC: I've devised a sort of - this is always unconscious - sequence of actions and gestures using the same or similar images constantly, although in many different situations. It's archetypal, each image has something that will relate to someone.

AS: So in fact the more you do it the more you'll reinforce that archetypal symbol?

SC: They're always very graphic images and also very strong. I try to make them as clear as possible even if there are hundreds of them. The installation of the performances are full of objects, images and drawings. The audience is part of the space, the inhabitants. I'll use sound tapes as well which adds another dimension, it's really not like some sort of play.

AS: You're not actually portraying or acting something out?

SC: That's right. I'm doing something that's uncomfortable, not normal. Not normal in the sense of everyday experience. Looking back on the early performances and actions, I can see that they were about breaking up the daily routine of everyday experience. They were quite destructive and not very well thought out. It wasn't until I had finished with institutions, art college, etc, that I experimented more with the process of being in spaces - physical, mental and chemical. Working as systematically as possible with a space. Using the floor, ceiling, walls and the temperature. Often using circles and diamond shapes. Often made out of powdered substances, paint, flour, earth, sand. Creating a minuscule graph or grid in which to move, something that would focus and draw attention to a center. Something quite rich to look at as well like a clock moving. I'd be moving around doing things which were suggested by the center.

AS: What period were these pieces?

SC: From 1983 to 1986. I systematically devised them to work around long periods of time. The content of those pieces were very organic, so there was a lot of decay. The work would suggest images to do with death, pollution, physical transitions and the body. They were quite mysterious too, inspired perhaps by ancient Egyptian mummification, death rituals, funerals, not related to western ceremonies. I was fascinated by that kind of thing. I used to visit the British Museum all the time and look at the way the mummies were preserved. I was fascinated by all that. I'm interested in people who eat a lot of processed food, food full of preservatives. When they die they don't rot so quickly they are so preserved (laughter). That relates to our society now. Now I'm also using lots of plastic rubbish. In Berlin at Galerie Paranoem I had created this zig zag maze of rubbish. The piece was called "Across the Heart" which was a short one of 45 minutes. It was a compulsive action all the way through, it was quite changeable.

AS: That was a performance where you'd concentrated all your energies for a place to produce a short piece?

SC: Yes. I hadn't done a piece for six months and I'd been doing a lot of drawing and had a lot of time to figure it out. I'd been working in different jobs during that time, jobs to do with food manufacturing. In the performance I

became different personalities. One was a Doctor who had given birth to mutilated dolls. Representations of destruction in society, very apocalyptic, things that terrified me, death camps and things like that. Then another aspect was to do with the beast or creature. To do with transitions, a constant nightmare I had where I changed into a pig or grotesque creature. Half pig, half man. Something sci-fi about it too. Mutations from a hundred years of disaster. That's what I thought it looked like. Becoming as closely involved with the materials as possible, to the point of unbearable discomfort. I was blind, dripping and covered with as much unpleasant food substances as possible. It looked like I was rotting away and being reborn.

AS: So it was a graphic representation. Why not go the whole way draining fluid from your body or whatever?

SC: I have! In a performance which took five days, a different part taking place each day. It was called "Inside Operations". I worked for two months inside a derelict hospital, but no one knew I was working there. In an operating theater I took this idea of it being like an apocalypse. Everything was there all ready to work with. A makeshift hospital for all the survivors. It had become beyond that, there were things like bones and skeletons reconstructed. I put all the skeletons together around the room and painted the area with black paint. It was like a huge abstract expressionist painting, all dripping down the walls but like blood as well. Dripping like an abortion, the space was very well ordered, very neatly laid out in packages and boxes all labeled. I drained my urine into specimen jars. Things like feces in jars and hair I'd taken from a hairdresser's shop and put into a sterilising unit...lots of things in jars and dishes. I used very powerful smelling substances like disinfectants, medicines, creams and ointments on the walls so that it stunk. It assaulted people's senses before I did anything. I just utilised the materials.

Each part was like a separate performance of separate durations. In these performances using this space, I went through all these processes and experiences of birth, death and decay. These performances also had elements of necrophilia in them too. I had assistants who were dressed up inside enormous body bags filled with water and blood. They were like enormous fetuses growing in the space. I took a big knife and slit them open and it looked like these creatures were born covered in meat and things. Other performances I used people static, solitary, motionless like zombies. Bandages, bound and mummified, holding on to crutches, wounded survivors like ghosts. I used the structure of a large operating table to represent the structure of society. To build something with a foundation. I constantly disrupted that structure with all these utensils and industrial artifacts. It was kind of like trying to describe to the viewers how I'd arrived at this situation which is in the future. How all

this destruction had taken place. In a sense I was just destroying all the healing apparatus I'd set up. It was very unhygienic and very frightening that anyone could ever receive treatment in a place like that, to be cured! In a sense it was more a morgue than a hospital.

AS: Surely that's only because it was derelict to start with?

SC: It was derelict and it felt very unsafe being there with police patrolling the area. I had a lot of problems to use a place like that as I have had on other occasions. In a situation in Brighton where I was commissioned to do a piece that was twelve hours long titled "Cross Over". This was in February 1987. I screened myself off with lots of x-rays on the windows. You had to look through a body to see another body inside the space. The whole space felt like a very big womb. There was a long table as well with pictures on it. Lots of syringes with various fluids in them, bits of food etc. I was in a wheelchair or on crutches marking down my thoughts and recollections of being younger. At



Across The Heart Galerie Paranorm
Berlin. December 29, 1987.

other points I was like an infant on the table eating the food, going through transgressive behaviors.

AS: You thought physically and mentally you had regressed?

SC: Yes, I was like an infant trapped in this institution.

AS: It seems like an institution of an institution of an institution, etc. Also this sort of fantasy world you had created: a total environment for therapy?

SC: Yes, but of course you could never hope to receive any therapy. You'd end up going mad in it as well. Being affected by things like the continual screams coming from speakers hidden in the walls.

AS: But essentially you were analysing yourself in a very concentrated way and you had built your environment for that purpose?

SC: Yes of course, that's right.

AS: How strong is the maternal link?

SC: This is very bizarre. For some time I've been using images of birth quite strongly, and death which relates to a hospital. I worked in an old people's ward and saw death there, the decay and the ending of lives. Then I was moved to another wing, a maternity wing. It really affected the way I started to introduce those aspects into my work.

AS: Well they are two pretty certain things...

SC: ...and we're in the middle of it! In the middle of this convalescent period which is life where you're travelling along through all these institutional aspects - schools, hospitals, factories, jobs, cinemas or whatever. Everything is a structural environment to be in. I was just creating my own from memories and influences external to me. From things I'd seen and been in. What I'd created was a graphic representation of all these memories, feelings and emotions. In it too there would be points where the actions would be quite extreme. I'd have accidents getting out on broken bottles and things. In another performance I'd covered the table with ketchup, it was called "Operation In Plastic". I did it in a church in London on the alter. I was scrapping a large meat cleaver up and down on the table and just cut my finger open. The audience saw this blood dripping into a bowl on the floor and I kept squeezing it. It was a part of me coming out of my body all mixed with the ketchup. In other performances I'd force feed myself through a funnel and then retch it up. That all seemed to relate to things I'd seen and read about political torture and aspects of violence and destruction. The times I did these, they all related to things that had just happened, stories and news.

AS: That's a good way to analyse things in your life, but what's the ultimate purpose of it?

SC: The ultimate realisation of the work?

AS: Yes, but you know some people say you're a real asshole or, you know, what the fuck's the point of what you're doing...

SC: ...making order out of chaos.

AS: Indeed, and I presume you enjoy life too? Obviously things seem to most people to be pretty negative, a bit nihilistic, very much to do with a certain kind of alienation...outside of society maybe?

SC: It's fear that provokes me to do a lot of my pieces. A constant kind of neurosis which is always in my head. I do enjoy life. I try to get through it, but there are a lot of things that upset and disturb me. To ignore it makes me feel guilty; as does just wasting my life away by not doing anything to make it seem vital or real.

AS: In the terms you're talking about, maybe they're vital and real for you, but these things might not make a whole lot of sense to other people. What's the point if you're doing it to your self? You say you care about certain things that probably are to do with society in general.



SC: I understand that people probably find it hard to define a narrative or something in it. I just hope that the impact of certain images, when they're repeated constantly, will strike them in an emotional sense and trigger something in them. I have had this positive response from people. Actually from an older generation too - which reminds them of the war and their own tragic experiences. They thank me and are positive about it.

AS: Talking about audiences, do you get a varied cross-section of people, different age groups, younger people?

SC: It seems to appeal to a lot of younger people. A slightly more anarchistic audience, punks, that sort of thing.

AS: Maybe it's the thrill of seeing someone freaking out in public.

SC: The release of tension and that sort of thing.

AS: It's like a catalyst of those tensions, like the idea of violent films, it's a safe outlet, emotional or otherwise. Do you feel like that romantic idea of the artist being someone who goes up there and expresses all those taboos, hidden desires and attitudes, almost like a scapegoat in society?

SC: I'm quite schizophrenic about it cause I'm really scared about what I do, like if I harm myself I get psychologically upset about it. It's hard to work like that, a lot of things go

wrong because there's so much attack going on from both sides. You just want to really assault their senses and try to make them see things with the intensity that you do.

AS: You're referring to the idea of assault and excess in your work and how people react to it, is there any influence you can think of that has a direct link to that? I'm thinking more of other artists for instance.

SC: There was a book I read when I was about 17, "Visions of Excess" by Georges Bataille. I constantly refer to this writer as a source of influence to me and my work. He said it was impossible to go through life without being aware of the different things which were destructive, be it natural, unnatural, man-made or organic. His writing inspired the way I went about setting up a psychological structure for a



performance. I knew it would have an effect on someone if I used hospital apparatus, because people naturally are scared of environments like that.

AS: Also a morbid fascination with that?

SC: This has been concurrent with the whole history of art. There has been a whole series of different races and cultures that utilized that fascination. Like the Austrian Aktionists school of course, macabre paintings...different phases in the history of art. A whole genre has evolved of quite disturbing imagery, surreal and fantastic. Like a mirror distortion of the society and culture we live in and their outrage at it perhaps.

AS: Do you see your performances as being about that sort of distortion?

SC: Yes, they're like looking through a kaleidoscope at all these fractures and bits of broken machinery coming together, but they're buzzing, very confusing, colorful and vital. A huge spaghetti junction of ideas. One moment of a performance has meaning and I might not know what it's gonna be but I have to whiz and whiz around in that space and work with all the material because there is such an overload.

AS: The situation seems to suggest a form of communication through deciphering the content.

SC: That's it! People can get affronted by the assault, but they also become enticed by it. They often can become very sympathetic and get

into it. It affects them. Afterwards they say, "Why is it so cruel? Why is it so masochistic? Is it really like this? Why do you want to do that? Why do you want to be like that?" etc.

AS: Do you think the answers are personal to you or do you think it is personal for the person asking them as well? Because you're producing the work, do people demand certain answers of you since you are in effect the catalyst of the situation?

SC: Well these things are questions people want to ask of themselves too, but perhaps they're frightened to face up to those things in themselves. They need that scapegoat, someone as you say, that acts as a catalyst.

AS: So that they might be in a way sort of detached from those inner feelings?

SC: It feels strange sometimes that people have someone else do these things, ask these questions that they wish to ask themselves, and then ask the very same question of you. It may be something that is subconsciously part of their make up as well, but they are letting you confront it. Then they're actually asking you why.

AS: How do you feel about that? You were talking about shamanism, does that have a direct bearing on what you're doing, like taking on society's tensions?

SC: I'm aware of the influence on the work, but it's not just that. It's like taking things from an idea of shamanism and transforming it into something that relates to your own and other people's lives. It doesn't have to have that mystical element, not the magic of shamanism, not necessarily that deep spiritual awareness.

AS: Maybe it's an awareness of the bareness of spiritual awareness in our consumer culture.

SC: That's what it has become lately for me.

AS: You mention the performances being more organic from 1980 through 1985 with the materials you used. Is that different now; how is that reflected in the materials you use now?

SC: Well it hasn't changed so much. I'm still using a lot of rubbish I've always been fascinated with. Now it's become more evocative of certain things like discarded plastic containers and bottles looking like phalluses. It's become more sexual, psychological, psychopathic, very obsessional and becomes more related to fantasy elements in dreams. Also, how ordinary objects begin to look like representations of parts of the body. It's become more perverse and distorted. Whereas in the past it was quite metaphysical, if I understand what that word means (alchemical might be more precise) trying to transform material into something other than what it is. Trying to transform a heap of rubbish into a garden. The foundations of a new positive situation. Trying to sweep it all away and reconstruct some order out of this chaos. Now a lot of the work looks like things which are quite erotic in terms of image, which is predominately a western mentality.

AS: Do you think that because you are allowed to do these things in public, in an art situation, that it is quite a rare position ? Essentially it means that you can stand in front of people and be a pervert (laughter).

SC: Sure (laughs). But it's more than that of course. It's like being a leper in the sixteenth century who had to ring a bell in front of the city to let everyone know he was there. Even though they were all horrified about getting leprosy they still went and looked at him. They were doing strange things too, like covering themselves with vinegar and stuff to make sure they didn't get it.

AS: Nowadays they use deodorant (laughter). Yes, it's Victorian, going to the asylum to look at the mad people, a big day out for the family ! What about it allows you to release that crazy side of you that might be pent up otherwise? What is positive about that sort of release ?

SC: The fact that it's thought about before I do it. It's not just a spontaneous impulse. I really decide to do whatever it is before I get there. Releasing the first symptoms of something. An attempt to push myself into a state of discomfort and breaking up the routine of my life and other people's in order to push them through a period of time where they could be effected by many things in a concentrated time span. Things become more volatile. Now I am trying to infiltrate audience space more.

AS: Yes, a lot of your previous work seems to be you set apart somehow.

SC: Like an animal in a cage, but now I'm right in there with the audience all around me. People get touched and used or abused and I'm actually touched or altered by that too. People actually come into that space and do things.

AS: So suddenly they learn you can distinguish between a play on a stage or a situation on a stage and the real life structure where things are just acted out.

SC: The reality of the piece extends to them. They take over because they have become part of it. People who try to stop it or who want to become part of it too.

AS: So your work can be directed by the audience reaction ?

SC: Sometimes. Some pieces can be very open like that.

AS: Is it a feeding off of each other's energies ?

SC: I always try to keep in control of what I'm doing even if it seems very chaotic or fast. If people come in I'll know what they're doing and I'll acknowledge it, but I won't get too involved.

AS: That can determine the outcome of the piece ?

SC: It triggers off something. I'll give them objects maybe.

AS: So in way that is spontaneous ?

SC: Yes, some people give things back to me too. If I give them bandages to heal themselves with, or empty wage packets filled with pills, or a piece of a doll, or a flower... Some people

don't want it. So maybe I'll force them to take it. Then the performance becomes them. All the decisions at that moment are with them. Everyone is watching that person.

AS: And when they get outside they'll throw it in the gutter (laughs). Could you tell me a bit about "Art Autopsy" ?

SC: I started it in 1986. When I thought about the amount of work in performance and related areas that focused on social, psychological and environmental themes or concerns which was so small in England, I just wanted to collect as much information and meet as many artists who had entered that area and had taken on aspects of the human condition in their work. Artists who were involved with extreme performance. So I started collecting lots of visual information, books, catalogs, magazines and videos. I wanted to actually meet people so when I've travelled and met various artists it became a sort of chain of people who write, send and exchange information with me. It developed into a sort of performance archive. It's growing and the exchanges are growing because there is a necessity for the exchange of information about the work of many people with similar concerns. I would like to have a permanent open access archive for the use of anyone that's interested in all these kinds of works, magazines, etc. Work I've never seen first hand, but I like the imagery of, say the Vienna Aktionist. I know there's a lot of people who would like access to this material and a lot of it is very hard to come by. So, an archive of this form in England would be very useful to a lot of people.

AS: I'm interested in this too. Also, when you never experience these things first hand that made you want to go and do actions or whatever, performance - all you see is the images. It must mean that they hold some powerful grip on your imagination because in a way you have to reinvent that attitude, not necessarily the image, what the action looked like, but the attitude in it.

SC: Yes. You become aware of that and then you want to push yourself to that limit, which is something you wouldn't normally do, having a fairly straight job and all that. But then I'm dislodging myself from that as well, disrupting my whole life by going somewhere I've never been and can't even communicate in words. I'm going to China deliberately to try and break up the flow of my life. To stop the work so I can come back and everything will have changed.

AS: So that you can reassess what you've already done ?

SC: Yes, from a very alienated position, very limited - like being born all over again.

AS: Well it seems that's the way you've been heading. Rather than being bogged down by some sort of complicated internal language that you may not be able to step out of which might envelop your work. Going to China is a form of alienation where you might become almost hyper-aware. When you come back it'll be a new start.

SC: Well it feels like I've done as much as I can do. I've been through so many processes, I don't know if I can do any more.

AS: That's quite a brave thing to admit. A lot of people involved in performance or other art tend to find their formula and stick with it for fame, financial gains or whatever...variations on a theme...there never seems to be real progression. It becomes a static attitude, whereas making a geographical juxtaposition you become immediately aware of other potentials you may have within because of the new environment you've thrust yourself in.

SC: It's a struggle to survive inside an alien situation. I've been criticised for trying to find out what it was like surviving in an alien situation in pieces I'd done here in London. Taking on the situation of being a tramp or something that I could never experience, like abortion, which was a particularly strong image in recent work. Now I feel the work must simplify, be paired down to achieve the intensity I want it to have. It's got to lose a lot of the exaggeration, embroidery, color and the spectacle of doing a performance, more simplified. But it has, up to now, been very fruitful and useful to have been that diverse, but I can't do that anymore or I'd just be repeating myself, so China. I'm not old enough to see my work in sections, it's more like fits and starts of energy. I feel very neurotic about having to create something with a beginning, middle and end. That's why I've got to cut myself off from it for a while then maybe start fresh.

AS: Are there many of your performance like that or are they symptomatic of working in galleries?

SC: No, not many, it just seems more like a continuous stream. But it could become like that because of the gallery situation. People who go there are quite elite anyway. The fact that you had to pay twenty pounds to see the last national review of live art is ridiculous. A lot of people who were on the dole and wanted to see stuff couldn't even afford to go in and buy a beer, let alone see the performances. This is why I hate performance in this country: because it is an extreme form of masturbation, although there are good artists, but for the most part they are on the periphery. Struggling away in crappy jobs and just doing performance now and then when they can afford it.

AS: There has been an increase of funding for performance within the establishment, would you say that's a good thing?

SC: It's good that there's an increase, but bad that the people who are getting the money don't deserve it! (laughter) There seems to be a safety net which they all fall into.

AS: Well it's the easiest way of making a form safe, it dilutes.

SC: If "Art Autopsy" ever becomes something bigger than I think, it should be an umbrella to help other artists and encourage them. Moral support too, not just throwing money away.

AS: Maybe you could conclude this interview by talking about your last performance, "Across the Heart" at Galerie Paranorma in Berlin?

SC: The area in Berlin where the gallery was situated was quite a seedy area with drug problems and the like. I'd only spent three days in the area before the piece. I went about collecting things off the street to use in the performance. I used these things, and things I bought in local markets, to set up an environment in the gallery. I also had a suitcase full of things I'd used before that I thought I might use in the piece.

It was kind of scary arriving and not knowing where anything was. I used every aspect of the space to make it look like there had been some kind of accident or disaster. Shopping trolleys turned upside down with all the rubbish spewing out. I also put up drawings and paintings of animal-like forms that I'd done beforehand. There was a very strong smell of food and garbage. It was good because you could see the gallery had similar events on before. The walls were painted over but you could still see splashes and stuff on them. The floor was dirty, very rough and ready which suited my piece. It looked like an eccentric shop from the outside, not like a proper gallery. I was under the audience in the cellar. They were all there looking at the space with this deafening electronic sound. Sounds of orgasms, space invader machines, etc.

I pushed a trap door and came in behind the audience. I walked into the audience dressed as a kind of doctor in a white apron splashed with red paint. My head was bald and disfigured with bits stuck on it. I started ringing a tiny bell to signal that an action was going to take place. I took a bouquet of flowers and dipped them into a bucket full of beans and food and them gave them out. Then I was on top of this bed moving quite fast, breaking bottles and covering myself with various food substances, like I was a meal being prepared for them to eat. The bed was covered with German newspapers. The bed was really just a rusting hulk of springs. It looked like a screen cause I pulled it over on top of myself, staring at the people like I was behind bars.

I then wrapped myself from head to foot in cellophane and saluted the audience like an officer at the Berlin wall. Then tipped a bucket of sour cream and sauerkraut over my head. I was falling about and stumbling like an animal that had just been shot. There was a T.V. flashing on and off all this time. I had a plastic bag attached inside the T.V. and with a foot pump I could squirt out red paint, like the T.V. was bleeding. The T.V. eventually fell over and exploded.

I had a trolley and as I couldn't see where I was going, I was rushing around the spaces with it bumping everything, people too. I had all my

performance objects in it. At this point I pulled a rubber pig head mask over my head. It didn't even look like a pig, just a big blob because of all the stuff, like a mutant. I was making noises like a grotesque animal. The people would retreat as I moved and move forward again after I'd passed them. I tipped all the contents and started sorting them out. It was confusing cause I couldn't see what I was doing. I got on broke bottles and went through a whole sequence of very explosive actions then calmed down. Then I was looking through this enormous magnifying glass, looking through it studying people's reactions. I got a big broom and started to sweep up trying to make a clear route to walk around the space. I started dipping dolls into big buckets of soup, eating them and giving them to people.

A drunk came in and started heckling me. I went up and hugged him and he got covered in sour cream. He just sat down and watched. I concluded by bursting bags of flour, dust, white powder everywhere. There was a deafening noise of space ships taking off with clouds of dust everywhere. Then I just stood in silence staring. It was strange, they all started clapping, something I never really experienced before. It was quite a big audience. People even came from West Germany especially to see the piece and I had a lot of good reactions and conversations afterwards with the audience.

AS: How did you feel afterwards ?

SC: Oh, incredibly high like I'd really achieved something. A terrific explosion of all my energies. Really connected to everything like you've just sorted out this massive jigsaw. Really fulfilled and high! I hope, and believe the audience felt the same way.

AS: Well, what more can you ask? You set out to see if you could achieve that collective outlet and response.

SC: Exactly, that's what makes it all worthwhile!

Contact:

Shaun Caton / Art Autopsy
11 Christie Road
Homerton
London E9 5EA
E N G L A N D

Art Workshop

Photo-documentation of an art workshop performed in Czechoslovakia



1



2



3

Photos by Václav Krecl
Kovářova 1538
470 01 Česká Lípa
CZECHOSLOVAKI

continues on
page 40

PHILIP JOHNSON

N D: How did you get started working with cassettes ?

PJ : I wanted to do music for a long time before I actually did anything. It was something that really caught my imagination when I was about 13 (1972) and became my big fantasy. I didn't feel the need to do anything about it then, and I suppose it was difficult to imagine that I could have done anything, because I never had any money and this was the era of "brilliant musicians" with all kinds of equipment and training. It was hard to see how I could get from where I was to where they were. So it was just a fantasy, but it was something that did dominate my thinking from then on. A few years later I'd left school and had a bit more money, and punk had happened which changed the rules of the game totally - though I didn't actually get started until autumn 1978, by then things had gotten a lot more experimental. When I started I had one cassette recorder and a saxophone I couldn't play. I used to improvise the other instruments out of whatever I could find that made sounds - although from the start I was experimenting with using the tape machine to change sounds as well as just recording them. I suppose if I was just starting today that might seem too primitive or it might not even occur to me to try something like that, but I think my style has developed out of the early tapes. There's a line of descent all the way through to what I'm doing now.

N D: How do you view your own past history ?

PJ : As I've said, I think there's been a logical progression from one tape to the next, but the music has changed a lot within that. After all, there have been a lot of tapes. I think the more recent things are far better realized than the earlier ones. Also I think ideas that were worth exploring in 1979/80 are less relevant now. There are very few things that I'd actually disown in my past output, but I think much of the early stuff has become obsolete - feel it took me a few years to really get my act together...!

N D: Could you talk about the label you started called Namedrop ?

PJ : Namedrop started because Paul Platypus and I had got to know each other via doing cassettes. We met and found that we enjoyed working together and seemed to spark off ideas. Originally we were just going to do a single, but we recorded six tracks and decided to put them all out and that was the Doof 10". We had a lot of ideas for other projects - hence Namedrop. We did release four records - Doof, another 10" by Paul's band, my album and a single by Cold War who were friends of Twelve Cubic Feet. We had several projects which were started or talked about. We did a lot

Philip Johnson has over the last ten years created a wealth of music on cassettes and albums from his home in Norris Green, Liverpool. He has seen various cassette networks come and go and been involved with many of them.



considering that our business foundations were very shaky...which is what finished it. We had a distribution deal which we thought was going to do a lot more for us than it actually did and so a lot of promotion didn't get done by us and didn't get done by them either. We discovered the vital thing in selling a record is to get everything to happen all at once - to be able to contact everyone in the business at the same time. By the time we discovered the problem it was too late. Our records weren't selling at all and we were using their manufacturing facilities. We ran up a debt of £640 - not a lot of money, but we only had £10 left in the bank and they eventually refused to do any more business with us and threatened to sue for the debt. Luckily we hadn't signed anything, so it didn't come to anything, but that was it for Namedrop. Paul and I quarrelled over what had gone wrong as well and it was about a year before we really got over that.

I think we were unlucky in that we were going at a time when the independent scene was changing (1981/83), when it got a lot more chart orientated. It was something that struck me with each of our releases. Talking to business people about each one, you could see them getting less interested in people working on our level and it was terrible to realize that we were totally dependant on them. I think one good thing about the Namedrop venture was that it cured me of doing things out of pure vanity. It had always been my great ambition to make an album and I'd always tended to see everything else I wanted following as a matter of course. I didn't think failure was possible once I got to that point.

N D: Would you like to do more records ?

PJ: Yes, I'd like to do more records. What I'd really wish for is to be signed up and get support in what I am doing. To be totally independent is carrying on against the odds these days and I often feel I'd like to have things going for me. I suppose I'd be more likely to sign to an independent label than a major. I think there's honestly not much difference between independents and majors these days in their attitude and business practices, but there a lot of people who do all right on independents who majors don't know how to sell or won't back enough, although they seem to keep signing them. For me, really it'd depend on what was being offered and what was really asked from me.

N D: Have you ever performed live ?

PJ : I've never played live. Towards the end of Namedrop I was going down to London for a while and Paul fixed me up with a date supporting Eyeless In Gaza, but I didn't go down. Apparently they got my name wrong on the poster advertising the show, so I doubt if I was missed much. I think my recent material could well be made to work live, and it gets more suitable as I go on, but it's not something I think about much. I think I'd need sympathetic people to back me whereas recording I can do everything myself.

N D: Do you still do a lot of trading through the mail ?

PJ : Having lost touch with so many people I very rarely get sent tapes these days. I'm also a very slow correspondent which I often feel as a disadvantage, but I don't seem to be able to remedy. Some people seem to find writing letters easy, but I have to work at them.

N D: What are your future plans ?

PJ : Really just to start work on the next tape at some point. I generally just seem to feel ready suddenly and then I begin. Unless something unforeseen happens, it's going to be called, "The Man From Norris Green", which is a title I've had in mind for a couple of years now.

N D: Do you take part in many compilations now ?

PJ : The last compilation I was on was, "Three Minute Symphony" which came out in May 1984, and believe it or not I didn't get another offer to be on one until this week. So I'm hoping to have something new on a record in 1988, though the details of the project are vague as yet. Again, I suppose when I haven't been in contact, people have thought I'm not doing music any more and also there are less compilations about than there used to be, maybe?

N D: What are some of the reasons that you continue to make cassettes over such a long period of time ?

PJ : In a sense it's not a "reasoned" thing. If I ever stopped I don't think it'd be a deliberate decision, I'd just forget about it. As long as there are still musical ideas coming and no other means of getting the music across to people, it seems a natural thing to do. And I enjoy it when I've finished a new tape and done the cover for it etc.. I think a properly presented cassette is a valid format and feel mine deserve some respect.

N D: What outlets do you use in getting your tapes out and heard ?

PJ : Well, in fact my outlets are very limited at present. I don't deal with distributors or anything like that, partly because it's very difficult to get those kind of people to pay attention to you, partly because my experiences with Namedrop have left me with a lasting aversion to them. I suppose I could promote myself a lot more by writing a lot of letters to fanzines etc., but the energy needed to do that genuinely seems to be beyond me these days, it'd be a full-time occupation. I just make the tapes and hope they'll be heard of by interesting people.

N D: What are your thoughts for the future as you go on ?

PJ : I think I have a degree of confidence now that I never had in the early days. Confidence that I've got something. It's hard for me to say exactly what the something is - perhaps because I am more confident, I actually feel less and less of an impulse to explain why things in the music are the way they are. Anyway, I don't hear much music that seems to me to be going in a

similar direction. Thinking about the future, the thing that would benefit me most would be the appearance of some new strain of music, something that drew people's attention away from the mainstream towards what was going on at a small level. But at the moment I see no signs of that happening. Most people's idea of 'radical music' seems to consist either of directly reworking styles from the past or more generally, 'radical' as something loud, aggressive, menacing, something that attacks the listener in a very overt way. To me that's just as much of a blind alley and a failure to get away from the past. It's a previous decade's concept of what was radical and a really new direction would have quite different thinking behind it. I'm sure someone will come up with something sooner or later and take everyone by surprise.

HISTORY

All cassettes unless noted otherwise.

1978-1979

"54 Minutes Of Philip Johnson"
"Interesting Strange Noises" (Released 1980)
1979
"3.32"/"1.53" (Cassette single)
"Radio City" (Original version unreleased)
"All Dressed Up And Nowhere To Go" (unreleased)
"Sixth Form"
"Radio City" (second version)
"Christmas Album" (released 1980)

1979-1980

"Throbbing Presley" (compilation of unused tracks)
1980
"Stunning Debut Album" (FLOWER PERVERTS, psuedonym)
"Big Beat"
"Decision" (SIXTIES CRAP, psuedonym)
"They Yearn For..." (The Barringtons, psuedonym)
"June 15th, 1980"
"Things" (second FLOWER PERVERTS tape, abandoned)
"Per Procurationem" (ANCIEN REGIME with P.A. Wells released 1981)
"Number Fifteen" (released 1981)
"The Bridewell/"Anaesthetic" (tracks recorded for "We Couldn't Agree On A Title" compilation album released 1981)
1981
"Natural Mass 7759" (ANCIEN REGIME)
"Filth"
"Yellow Sounds"
"July 29th, 1981" (unreleased)
"Exist" (Doof 10" with Paul Plaitypus released 1982)
1981-1982
"Youth In Mourning" (album)

CONTACT: Philip Johnson

5 Hollingbourne Rd

Norris Green, Liverpool 11, L11 3AJ

ENGLAND

1982

"Confrontation Versus Entertainment"
(unfinished: fragment version of "Entertainment" included on "Sudden Departure" compilation album)

"With About As Much Vitality, And About As Much Right To Exist, As A Pig With Two Heads Or Some Other Barnum And Bailey Monstrosity" (Doof/unreleased)

"Doof Doof Doof" (Doof unfinished)

"Happy Buzz" (intended for record release on Namedrop: cassette released 1983)

1983

"Radio City" (modern version unreleased)

"The Void" (abandoned)

"Project B." (abandoned)

"The Return Of Philip Johnson" (abandoned: one track, "Always Behind You" included on "Three Minute Symphonies", compilation album released 1984)

"Winterwaiter" (released 1984)

1984

"Through A Curtain" (released 1988)

1984-1985

"Special Kind Of Feeling" (released 1985)

1986

"Heartache's Worst Assistants Versus The Genius With The Secret Of Making Gold Into Dynamite (material recorded 1981-1986)

1986-1987

"Carol And Mandy" (released 1988)

ma shows

Mailart Shows/Projects

[] Issue #8 Deadline August 15, 1988. Open theme. Send 160 copies; hand color collage, stamps, etc. Size up to 8 1/2" by 11". Each contributor gets a copy. Clearly include your name and address somewhere on each copy. Send to: Halflife Network, Art Department, Glassboro State College, Glassboro, NJ 08028.

[] FOIST VIDEO Deadline early 1989. VHS preferred. 20 minute limit. Open forum for compilation video issue/project. Send to: Foist, 287 Averill, Rochester, NY 14620.

[] Xerox Art/Mailart Show Deadline August 15, 1988. Open theme for show to be held in Amarillo August 22nd to September 30. Send to: Ben Davis, 1603 Bonham, Amarillo, TX 79102.

[] CHAOS Mailart project for the late 20th Century. Deadline December 31, 1988. Send to: Alozen, PO Box 25, 13100 Vercelli, ITALY.

[] Ground Zero Deadline August 31, 1988. No rejects, no returns, documentation to all. Send to: John Pyros, curator, 317 S. Howard, Tampa, FL 33606.

[] Dada Takes Mailart Off Deadline October 15, 1988. No fees, no returns. Send to Andre Santerre, 51 Rue Charles Monselet, 44000 Nantes, FRANCE.

[] Feet Gallery Send photo of your naked feet to be part of the "Feet Gallery". No deadline. Send to: Christian Laporte, Lot Duran No 33, Pouydesseaux, 40120 Roquefort FRANCE.

[] Paper Money Deadline December 1988. Book of money to all participants. Send to: Ben Allen, 1 Carnhill Ave, Newtownabbey, CO Antrim NORTHERN IRELAND.

[] Fixed Ideas and Icy Feelings Deadline August 31, 1988. Material and size fee. Send to: O.B. Studio, Pap Bela, Szolnok-town, PF.76 PO Box, H-5002, HUNGARY.

THE HAFLER TRIO

The original Hafler Trio was formed in 1954, being the collective description of a group of three acoustic researchers and experimenters working within ROBOL in Storbrean, Sweden. One of these original members, Dr. Edward Moolenbeek decided to contact Christopher R. Watson (ex-member of the influential and ground-breaking group Cabaret Voltaire) in 1980, who was then working with Andrew M. McKenzie on radio broadcasts dealing with experimentation on psychoacoustic and other grounds. The reason for this contact stemmed from Dr. Moolenbeek's interest in one of these broadcasts and so a correspondence, meetings and then collaboration arose. The original Hafler Trio was disbanded in 1975, but as the aims of the three people now working together was similar to that of the old, it was decided to use the name once more.

While much of their work is restricted to private research, field work and other non-commercial areas, it was decided early on to apply what was learnt of the successful private level to a more public exposition, allowing access to long sought after theories put into practical use as well as the development of a scientific and philosophic attitude towards the use of sound on every level of psyche, body and spirit of a human.

The first release on record was " 'Bang' - an open letter", which combined much rare archive acoustic investigation in various laboratories with modern applications of theories first set out by Robert Spridgeon, plus excerpts from relevant radio broadcasts already completed for stations in 20 different countries. As such, the record was one of documentation and a clearing away of old ground so that progress could be initiated by "Alternation, Perception and Resistance - a comprehension exercise", a 12" single which contained a summing up of intent while at the same time illustrated the very real effects that can be separated by conscious use of sound as they were explained. Many responses to this record cataloged the effectiveness and accuracy of this exposition which marked the beginning of the practical applications of the theories built up by the above mentioned research and which involved experts in many of the sciences, arts and philosophies.

Around this time, a German company bootlegged a section of a radio broadcast entitled " 'Just' Physiological Intonation". Unfortunately the cutting of the record, which was not done under the Hafler Trio's supervision, involved a cutting of some of the frequencies and a boosting of others. This resulted in mild side effects at high levels such as giddiness, nausea and so on. Consequently this was a very real indication of the dangers pointed out earlier by the Trio and vindicated a whole group of working hypotheses at the same time.

The next release was an experiment with time - and perception within it - titled "Seven Hours Sleep", which also managed to incorporate distillations of interactions between metaphor and fact, subliminal

and "Accelerated learning" techniques in order to create three dimensions within two; plus experiments with fourth dimensional mathematics, visual stimuli linked with "Aural imaging", which coalesce in controlled ways to produce emotions, thoughts and images that are the result of active perception of the product rather than passive. This project outlined ways that the normal "Vampiric" relationship between creation and recipient could be eroded and replaced with reciprocal feedback as a creative state, therefore maximising the energy involved on all levels by all parties. Making the act of taking in information productive, not purely consumptive.

During 1982, a series of formats were experimented with to give public access in a more immediate and larger scale than the hitherto 'covert' actions carried out before. These took the form of lectures carried out on three levels, giving way in their internal structure to seven. These involved live speech, taped speech, speech conveyed by telephone (all containing speech in specially constructed forms), plus backing tapes which illustrated various points in spoken information while simultaneously stimulating the various centers with visual information based on the same premises. Edited highlights that could be seen to work on a purely informative and audio level were then collated and released as "Three Ways of Saying Two". The success of the ideas involved is indicated by that the greatest sales of this record have been in countries where English is not the native language (which the lectures are delivered in). As with all The Hafler Trio's public releases this one was accompanied by detailed information and visual material designed to amplify, corroborate and consolidate the audio equivalent.

After the commercial release of a Japanese radio broadcast on tape with booklet ("Hotondo Kikitoenai"), there followed "The Sea Org", a 10" record with large format glossy booklet including the "Acoustic Paintings" of Dr. Moolenbeek with explanations. Included also were lengthy interviews and statements with all three members elucidating current lines of inquiry, theory and thought. The record contained advanced experiments within the parameters set down within the booklet. This record's first pressing sold out in two days following the release date and received an important review in one of the largest Sunday English newspapers, *The Observer*.

The next project was an "Audio Programme" for "Interaction", an exhibition in London at The Camden Arts Centre examining the relationship between art, music and related disciplines. It featured the work of major artists working all these fields such as Peter Blake, The Beatles, Russell Mills, Brian Eno, Jamie Reid, Joseph Bueys and many others. Thus, it was recognition that the "Programme" should be a record by The Hafler Trio and was vindication and testimony to their importance in these as well as

other areas. The record was entitled "Brain Songs", and dealt with the prescribed theme of the exhibition utilizing information from the two areas plus their insight into some of the related religious, philosophical, technical and scientific disciplines. The edition of 1000 copies sold out on the day of release.

1987 saw the release of many finished projects. "A Thirsty Fish" - a project initiated in 1980 which deals with the techniques of "superimposed" learning and information/communication techniques utilized by many of the world's religious or philosophical modes of thought. These are both examined and exposed - stripped of dogma and re-presented to the recipient so that he or she is able to both recognize and utilize these techniques in many areas of creation and endeavor. One of the most complicated releases, hence the long period of time for its realization.

"Dislocation" - a complex package of spatial (both visual and audio) travelling now made possible by previous investigations. This involves texts of various sources carefully constructed for specific effects and maps which link together in a certain way, which must be arrived at by another kind of "travelling". Audio tapes contain information to assist comprehension of the other parts but also serves for, in isolation, another form of travel using the latest recording procedures.

"Ignotum Per Ignotius" - another long term project involving many different kinds of alchemy. This often misunderstood discipline is represented here and affected by means of three seven-inch singles in a wallet also containing a booklet featuring 17th Century engravings. These engravings both instruct and illustrate the journey with texts which further the same aims using modern metaphors. These have been compiled with the assistance of the relevant authorities. The recordings contained in the package are specially designed aural frequencies which suggest and create some of the stages of the alchemical experience within the listener. Depending on the effort put into the exercise, the results will be great or small.

"Alternation, Perception and Resistance" - this is the film (albeit highly truncated) that the previously released soundtrack accompanied. It was broadcast on National British Television on June 9th. It features many of the audio designs and theories applied to the sound and image presentation.

"Intoutof" - a record dealing with highly developed enhancement of various information assimilation and cognition sensitivities. It creates new standards and qualities of production in terms of the creation of mental fields and environments.

Apart from the above listed, The Hafler Trio have contributed to others' projects on record, in hospitals, laboratories and on radio broadcasts in many formats and countries.

The following interview is with Andrew McKenzie who lives in Holland. The interview is in two parts. The second part of the interview arrived with news that Dr. Moolenbeek had passed on and that Chris Watson now is back working with English Television. The Hafler Trio at present consists of Andrew McKenzie and Terry Van Dyk. The two parts will show how things WERE and how things are NOW.

N D: Could you describe the basis of your research and sound?

H30: All our research is based on personal verification of effects over many years of study and should in no way be regarded as mere playing with sound in an abstract way, as seems to be the (lamentable and dangerous) current trend. It is a combination of structure, technology, sound sources plus religious use of colour related to sonic techniques, philosophical approaches etc etc etc ad nauseum. It is not really important. By their deeds ye shall be known.

N D: What is the working relationship like within The Hafler Trio?

H30: The working relationship at present is a little fragmented due to Dr. Moolenbeek's illness due to advanced age and other personal problems on the part of Chris Watson and myself. Normally sound sources, research and techniques are investigated and collected independently. Once every three months, on opportune days, we gather together and combine. In intervening periods the postman is our main collaborator - and heaven knows - an appalling one at that.



N D: Could you discuss the Netherlands Lectures ?

H30 : The Netherlands lectures were the first public application and exposition of our ideas as we are in this current combination, resulting from an invitation from an agency here in Holland. It was decided after long discussion to present the ideas (simply) on a number of interrelated levels, each casting meaning on the other but effective in their own right. For the release, therefore, some additions and editing were necessary to compensate for the lack of visual and other material given out at that time. The responses have been most impressive and sales have been greater in countries where English is not the first language, thereby proving one of the points we wished to make within the context of this experiment, most succinctly.

N D: What are your concerns regarding the presentation of The Hafler Trio ?

H30 : Presentation is all-important and this has arisen due to our observation in previous endeavours (Touch, Cabaret Voltaire, etc) of the way that the presentation of a set of ideas affects the effectiveness of the communication of those ideas. It is always EXTREMELY and carefully worked out and constitutes an equal part of the "message" or framework of the project to the sonic information contained therein. Very often the final, so to say, "pieces of the puzzle" may only be obtained and fitted in by reference to the packaging or accompanying texts (e.g. Dislocation as a prime example of this).

N D: Are you concerned about The Hafler Trio being labeled or put into a category ?

H30 : Due to our deliberate confusion of labels (Art, Science, Literature, Theatre, Cinema and so on) we are without category and therefore, particularly within the media, people are somewhat reticent to express responses or opinions due to lack of a convenient 'pigeonhole' in which to place us. I sincerely believe this is indicative of the current malaise which affects most people, namely the utter refusal to work on matter and to demand easy answers, wanting everything on a plate. This reveals more about them than us. Sometimes it is glaringly apparent that people are convinced that the whole thing is nothing but an elaborate hoax and in addition they are afraid to laugh for the fear that they might just be mistaken. So be it. If it were so I would not have wasted nearly ten years of my life.

Indeed the context in which our public applications are present presupposes a certain approach from those exposed to it and this is something we definitely take careful account of. Currently much energy is being devoted to such public accounting and concentration on environmental and unrepeatable experiences. These, whenever possible, are designed around the space or situation.

N D: Could you talk some about the "Blanket" level experiments ?

H30 : The "Blanket" level approach experiments are self-explanatory. They are not easy, but the answers are there. If I were to spell it out it would make the whole process completely redundant. The visuals and films are described in the booklets accompanying the lectures record and Sea Org. I can add little else, save for a mention that on June 9th, 1987 an edited version of "Alternation, Perception and Resistance was aired on National English TV, estimated audience 10 million.

N D: What are your thoughts concerning compilations ?

H30 : Our contributions to these are as follows: "Devastate to Liberate" was a benefit LP arranged by my friend of many years, D. Tibet, for the Animal Liberation Front, an organisation we support wholeheartedly. The second was for "Here We Go", a benefit for the Miners strike which we also supported. The third, on a Laylah compilation was, in retrospect, a mistake as it has caused floods of requests for similar contributions to others. We will not take part in any other compilations that are purely collections of recording artists and for no other reason to fill even deeper the bargain bins of the record stores of the Western World.

N D: What are the future projects for The Hafler Trio ?

H30 : As I mentioned before, applications in a more direct public sense of our work and theories in Spain, Yugoslavia, France, London (one time only), USA, Brazil, Netherlands, Belgium and Italy. On a personal level outside The Hafler Trio I have completed a collaboration with Z'ev and Dorothea Frank, Professor of Linguistics at Amsterdam University under the name of Mother Tongue and various public presentations of this will also follow. I have also completed a collaboration with Genesis P. Orridge with reference to Brion Gysin's Dreamachine, which I am also involved in the commercial manufacture of. There is also my work with children's theatre which hopefully takes me to Russia during Easter of 1988

N D: Do you worry much of how people view The Hafler Trio ?

H30 : We are more interested in the people who would be least interested in our work. Those who already are will derive less stimulus and/or benefit from our work. We do not worry about categorisation with other groups as we are quite aware that our work has little or no reference at all to theirs. As far as I am aware (and I am quite prepared to be corrected on this score) we are the only people currently working on these levels which are quite separate from concerns of music, entertainment, etc..

N D: Do you have any fears ?

H30 : Many. That people will remain in a state of sleep. That truth, beauty and love will continue to become less and less important and widespread. That lies, ignorance and stupidity,

not to mention jealousy, self-love, vanity and hatred will continue to take further precedence over the lives of men and women. That I will not be able to pay my rent this month. That a certain woman here in Amsterdam will refuse to fall in love with me. That my sister's baby and all young children recently or yet to be born will have to grow up quicker and quicker with less and less chance to become who they really are, burying themselves deeper than ever under the dung-heap that is the cult of personality. And so on.

2nd part

N D: Regarding research of sound, have you made many connections with others that are not so much involved with music but with the science of sound?

H3O: Not really, we have not really made many connections other than what we already have over what is now a ten year period. The people who contributed ideas, were supportive, were of inspirational input, were THERE when needed (and not) are roughly the same. These people are authors, friends, family as well as people in the past who may have crossed paths with us for an instant. Occasionally letters will arrive from strange postmarked parts of this silly globe, and although I have no idea who these people really are, they form part of this network too. Others may be working in sound or related, some well know, others not. But one thing is blindingly apparent as I write this: these people's influence is on the basic human contact level. THAT is what makes the whole thing work.

N D: Could you pinpoint some discoveries and why you see those as important. Do you feel there is a way to measure an impact upon a listener?

H3O: These are the discoveries that are worth pinpointing; That nothing is a substitute for not seeing someone you feel an immediate contact with for months or even years, then being able to sit down as if all the time they'd been in the next room. That records, books, TV programs - none of it matters, and yet doing any or all of these things, in the end, will bring you in contact with people who on the surface may see a million miles away in outlook, attitude or whatever, but still you feel you can share something - however small - with them. And that, I suppose, is the only way of measuring the effect on the listener in the final analysis.

N D: What approaches do you see available in which to make The Hafler Trio known to people who would be interested in what you are doing besides the music buying public?

H3O: This is the approach I will follow with Terry in the future, having complete faith in it. That giving something out that is personal, generated there without, as humanly possible, the contamination of what should or shouldn't, what is expected and what is OUTER, as pure as

possible which will act as a magnet to attract and forge bonds with people and ultimately the positive spirit that informs all growth and progress we are allowed here on this planet. The "music buying public" do not exist.

N D: Do you think it is possible to communicate a process of thought through abstract sound and can it be measured?

H3O: I hope it clear that I regard no sound as abstract and really I never have. It is my hope that it is possible to communicate through the patently artificial communication system devised by man in a non-artificial way. And over the last few months I have come somewhere closer to realising that it really is possible. Without bullshit, without lying to anyone, without tricking, without dragging others into an entropic system of one's own creating that only coats everything in a cocoon that ultimately smothers.

CONTACT: The Hafler Trio
Willemsstraat 139
1015 JB, Amsterdam
THE NETHERLANDS

SPAGYRIC

19241 kenya st.
northridge, CA 91326 usa

Spagyric is an independent cassette label dedicated to unusual, obscure, experimental, otherwise hard to categorize music/sound/art. we are most interested in corresponding and collaborating with creative, imaginative individuals world wide. a new 1988 catalogue of cassettes we sell/trade(works included by agog and points of friction as well as a compilation tape)is available for free to all who inquier.don't be shy,write today!

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INSANE MUSIC

The idea for Insane Music began in 1980 while Alain Neffe was playing with seven different groups (Pseudo Code, Bene Gesserit, Human Flesh, Cortex, Japanese Genius, Subject and I Scream). They were known as the "insane" groups. In 1984 the label became official and Pseudo Code's manager, Nadine Bal joined with Alain Neffe to put together the Insane mail order distribution. Follows is an interview with Alain Neffe and Nadine Bal.

N D: You have been involved with cassettes for quite a while and perhaps Insane is one of the longest running cassette labels. Could you comment on changes you have noticed?

Alain: We began in 1980 and at that time the interest of the audience was very high as the interest was for new music like cassettes.

Nadine: For instance with the first Pseudo Code cassette, we sold 700 copies within three weeks.

Alain: Well not really three weeks. We sold 300 in the first three weeks. The other 400 took maybe 6 months to sell. It was rather quick compared to what happens nowadays. In 1981 to 1983 it was very good as we sold a lot of cassettes and it was interesting. In 1984 and 1985 it began to decrease for a lot of reasons. Maybe too many bad cassettes and bad labels.

Nadine: Also some people had bad experiences ordering by mail.

Alain: We always encouraged people to make their own labels, but some were so bad that people who bought several bad cassettes said, "never more, never more".

N D: You are involved with several bands on the label. Do they perform much live?

Alain: First there was Pseudo Code and we performed a lot because we were mostly a stage band. A lot of things happened on stage and during this period we had the opportunity to play a lot because there were a lot of places to play.

Nadine: Between 1980 and 1983 there were a lot of places.

Alain: After that it became more and more difficult to play in Belgium. Bene Gesserit used to play live, but it's not easy to find a place to play nowadays. Last year we had 5 or 6 concerts, but in Holland not in Belgium. Human Flesh is a strange group which is composed of lots of people and exists mainly in the studio. We once played live as part of a Bene Gesserit concert in Brussels. There were not a lot of people there but several members of Human Flesh were in the audience so we asked them to improvise music. We played for 20 minutes and it was a gift for the people who came to see Bene Gesserit. So Human Flesh played live once and it was improvised.

N D: What do you think are the best ways for people to hear about your cassettes and label?

Nadine: There are two important things. First you need to be distributed in shops and second there is the need to be played on radio and

Contact:
Insane Music
2 Grand Rue
B-6190 Trazegnies
BELGIUM



reviewed in magazines. The two things go together.

Alain: We have had a lot of articles and interviews printed in the alternative and the so called "normal" press in a lot of countries. We are also broadcast a lot on student and University radio. But for example, we had a three hour broadcast in Chicago. A lot of people phoned in asking how they could buy the music. Of course we have no distribution in Chicago. Most people don't want to order by mail. They like to go to their favorite record shop and their favorite dealer. They can see the product, listen to it and then buy it immediately. They don't have to risk their money sending it by mail and waiting. It's a problem.

N D: Do you release much material on albums?

Alain: For me there is no difference between vinyl and cassettes. It's only a matter of money. A record costs a lot of money. Also if for example you release 1,000 albums and then sell 100, you have 900 pieces of vinyl left and what to do with them. If you release a cassette and don't sell it, you can record it again. There is no loss. We have released several records already. We have released five albums, two EPs and two singles. If we had the money we would release new ones as we have a lot of material. Speaking about the difference between cassettes and LPs: the tracks are recorded in the same way, in the same studio and with the

same quality. There is no difference for me.

N D: Is there much collaboration within the cassette culture in Europe? Do various people get together and discuss projects and ideas?

Alain: I don't know if we can say that there is a lot of collaboration, but there is collaboration. There is no difference also between Europe or other countries. We have equal contacts and collaboration between European countries, African, Japanese and others. I think the cassette culture is worldly. It's not a matter of country it's really a world culture.

Nadine: ..of people who are doing the same thing with the same problems.

Alain: It is very strange. We have contacts in 44 different countries for example in Cuba, Japan, USA, Arabic countries and all these people have a different culture and political system but besides that, the music expresses the same things, basic things. The dialog is excellent and never has there been a problem of political misunderstanding. We help each other a lot and collaborate a lot. For example sending tracks to compilations to a lot of different countries and sometimes making music with people we don't know or have never met except by letter. We make music in Human Flesh with a lot of different people from different countries.

About projects and discussions and so on - We had a period of big discussions in Belgium and we had meetings about cassettes, cassette markets, tried to arrange distribution and we also tried to unify the cassette labels in Belgium and made an organization that had five different Belgian labels together that tried to achieve distribution. Mostly it is distribution which is difficult. Naturally it is not easy to make an association of alternative people as it is always difficult. The association still exists but it is not very useful.

N D: Have you had much luck with radio and do you think it is helpful?

Alain: We have been well broadcasted on radio, but the problem is to have distribution in the area you are broadcast. People know the name but they forget very quickly if they don't see something in the shop the day after they hear it. It is very difficult for us to judge because in our situation we are not in the audience but are the producers.

N D: What sort of positive things do you think would make more people aware of the music going on with cassettes?

Nadine: We can say that cassettes are like a mine. Somedays you discover gold, other times you don't discover anything.

Alain: Maybe it would be good if the radio and press would tell people that the cassette market is something very special and very free because there is no commercial money to prevent people from doing what they really want to do. They are completely free to release everything they want or express what they want. So in that expression and that way you have really excellent things. A lot of things you can not find on albums because with albums you have to sell a certain amount.

For cassettes that is not the case. If you sell 20 cassettes you have got back the cost. You can find the best and worst. It would be good to let people know that they can discover really really interesting things with cassettes but they have to be very patient and spend a lot of time and some money. It's not easy I think to get into the cassette circuit. For a musician it's not really difficult but it takes some time. For Insane it was not really easy in the beginning to get into the circuit, become known and to have positive responses and things like that. For those that don't make music it is rather difficult.

Nadine: We have the series "Insane Music For Insane People", world compilations with international groups. Volume 13 was a record of older cassettes. We tried to tell people that bought the record that if they liked the record they could find other music on cassettes.

Alain: We included a paper in the Volume 13 telling people about the other 12 volumes as well and to try them. It worked a little bit. Some people bought the other volumes. Maybe it is a way to create interest. I don't know.

Nadine: It's not in the habit of people to buy cassettes.

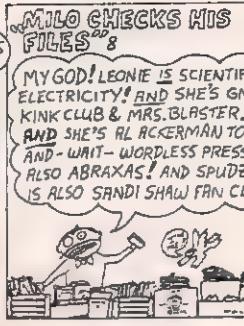
Alain: At least in Europe as in the USA I know there are many people that buy commercially released cassettes.

N D: What has helped you stay involved with cassettes?

Alain: What keeps me involved with cassettes is what keeps me involved with music only. There is no particular reason for me to make cassette than only the reason that I make music and I want people to listen to that music. I also want people to listen to groups and music I like and that's why I'm making compilations. But cassettes, records, CDs or what have you are the same. The media is not important but the broadcasting. Cassettes are easy to produce and to make. For a record sometimes you have a bad surprise if the pressing or the master is not done well. You might have treble or bass frequencies missing. We had a record released on Dead Man's Curve in London with a lot of bass frequencies and when the record was released it sounded very flat. On a cassette it doesn't have that as you can control the quality.

Nadine: One important for us is to have high quality cassettes. We duplicate at home and use 10 decks.

Alain: In real time, it's very important, and the master tape is on a professional reel to reel. The reel to reel is connected to the 10 decks. We use professional cassettes made in Germany. We don't use chrome, dolby or noise reduction so our cassette can be played on any cassette deck even a walkman or something like that. There is also a warranty on each cassette. People can send them back if there is a problem. In the eight years of doing Insane I've had no more than five returned and I'm very proud of that.



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PUBLICATIONS

Push-Machinery Issue 11 [Daniel Bradley, 551a Crawford, Toronto, ONT CANADA M6G 3J9] Large xerox format which contains visual artwork from several contributors. This is also the home of *Sh'wipe* which are small booklets that were published one a week ending in April 1988.

Magazing Issue 12 [C.J. Mitchell, 6 Athole Gardens, Dowhill, Glasgow, Scotland G12 9AY] Contains an interview with Mark Boyle. Also features work by John Gimblett, Thomas Wiloch, David Houston and more.

The Plagiarist Codex [Xenoial Editions, 1341 Williamson, Madison, WI 53703] Rich little booklet of hieroglyphs and text. Also write Xenoial Editions on information concerning upcoming projects - which are many. Also received *Liaizon Wakest* which celebrates the birth of Mikel And's and Liz Was' baby.

Phosphorusflourish Issue 21 [Box 2479 Station A, Campaign, IL 61820] Long xerox magazine that contains loads of artwork and contacts from a variety of contributors.

Photostatic [424 E Jefferson St #4 Iowa City, IA 52240] (\$8 for six issues) Each issue contributors submit to a given theme and the magazine is the result. Magazines are also reviewed and projects announced. Lloyd Dunn has helped to document a variety of xerox art and graphics in this ongoing series of issues. There is a wealth of contacts and information as well.

Paper Mask by Thomas Wiloch [Stride, 14 Oxford Rd, Exeter, EX4 6QU ENGLAND] Very beautiful chapbook with words and visuals which look into the mirror of self and allows for wonderment. Thomas Wiloch also distributes several Stride publications. Thomas Wiloch -3672 Emrick Dr, Canton, MI 48187.

Stride 29 [See address above] Another great collection of work from such folks as John Gimblett, Steve Byrne, Colin Nixon, C.J. Stevens, Andrew Jordan among several others. Also includes interviews and work with David Grubb and Tom Stacey. Reviews are also included.

Passages by Dave Calder [Stride - see address above] A story of Yeck and Walfo and a journey of words in delight.

With House Silence by Sheila Murphy [Stride - see address above] Brilliant sharp paperback of thoughts in short snips which makes it quite a jewel to read and toss about the mouth and head.

Force Meat [Alessandro Aiello, V. Naxos 161, 98030 Giardini (ME), ITALY] Small booklet that you can keep in your back pocket that is crammed full of contacts for publications and cassettes which serves as a supplement to the excellent book *Il Sorriso Verticale*.

The Morrish Science Monitor [Verlag Golem, PO Box 3414, Providence, RI 02906] Magick, Pagan and spiritual news and contacts. Also artwork and prose are featured.

Fourth Reich Update Issue 2 [Po Box 356, Rustburg, VA 24588] Xerox zine that in this issue looks into the fall of the PIL and the scam behind it.

La Langouste [Model-Peltex, 3 rue des Couples, 67000 Strasbourg, FRANCE] Mailart newsletter of information, shows and contacts. Text is in French.

Feminist Baseball Issues 6 and 7 [PO Box 9609, Seattle, WA 98109] (\$1) Issue 7 has an interview with Jack Saunders as well as reviews, artwork and a short interview with Leslie Singer. Issue 6 reviews films and records. Also work by Peter Wick and loads of other stuff.

Dead Milkmen Newsletter [PO Box 58152, Philadelphia, PA 19102-8152] Tour dates, news and letters.

Raunch-O-Rama [Brad Goins, PO Box 2432 Station A, Champaign, IL 61820] (.35) Small pamphlet of reviews, thoughts and news.

Popular Facial Structures by Chris Mitchell [6 Athole Gardens, Glasgow G12 9AY] A booklet that concentrates on images. Photos with comments and how they are used.

Shredded Slime Issue 7 [PO Box 1067, Oxon Hill, MD 20745] (\$2 postpaid) Contains interview with No Trend and also the Shakes. Lots of other little things in here which scratch your head.

The Sweet Ride Number 8 [TBS Publications, 5414 Columbus Ave., Sandusky, OH 44870] (.50) Small typed booklet with reviews, letters and rambling text.

Death Made Simple by Eileen Arnov [66 Edna Ave, Levittown, NY 11756] (\$2) Nice looking booklet that is in the form of an activity book for kids about death. Also there is "The Favorite Pastimes of Rotten Children, Old Perverts and Small Animals" which is a small little booklet in the form of Schism.

Photobooth Portraits by Benjamin Allen [1 Carnhill Ave., Newtownabbey, Co. Antrim, NORTHERN IRELAND BT36 6LE] Glossy magazine format which combined various photobooth portraits from contributors or found in various places. Each of the photos are collaged with distorted effects. A catalog of new faces.

American Living [PO Box 901, Allston, MA 02134] (\$10 postpaid) This is the last issue and is a collection of the last four issues. A rich variety of collage and drawings.

Burning Toddlers Issue 3 [PO Box 56942, Phoenix, AZ 85709] (\$2.00) Contains artwork and text from several contributors such as Jack Saunders, Miekal And, Lang Thompson, Bob Black, Luna Ticks and loads more.

Malok [Xenoial Editions, 1341 Williamson, Madison, WI 53703] Large booklet which contains collage work and word play by Malok.

Pocketful of Mirrors [PO Box 3680, Mpls, MN 55403] (\$3) Work collected and produced by Andy Baird, W. Joe Hoppe and Luke McGuff (Stagger Cafe). A wonderful collection of work of fiction, prose and drawing from contributors such as Paul D. Dickinson, Joe McDonnell, Greg Carr, Erik Kosberg and many others from the Minnesota region.

Alternator Magazine [1012 8th, New Orleans, LA 70115] Nice glossy booklet with artwork and text made up from submissions.

Open World [Dobrica Kamperelic, Milovana Jankovica 9b, 11040 Beograd, YUGOSLAVIA] Small xerox booklets that contain a wealth of mailart contacts and information. Great to pour through with wide eyes.

Mailife Issue 13/14 [Bomb Shelter Propaganda, PO Box 12268, Seattle, WA 98102] Excellent book full of contributions in text, prose, artwork and fiction. A great way to spend an afternoon.

The Duplex Planet Issue 86 and 87 [PO Box 1230, Saratoga Springs, NY 12866] (\$1) Issue 86 features the words of Walter Kieran who passed away in 1987 and issue 87 continues the dialog of the individuals who lived at the Duplex Nursing Home and speak on a variety of subjects.

Nightmare Of Reason Issues 2 and 3 [107 Brighton Ave, Allston, MA 02134] (\$2) Excellent publication that publishes contributions from several artists in the way of poems, fiction and artwork. Real sharp look which highlights some interesting work.

National Stampagraphic Volume V Number 4 [1952 Everett St., N. Valley Stream, NY 11580] (\$3.50) Loads of information and contacts for those that are into rubberstamps. Rubberstamp art is featured along with many creative ideas for using rubberstamps. News and tips featured throughout. Published quarterly.

An Encyclopedia About Anyone [Linda Day, 1725 E 115, Cleveland, OH 44106] (\$2.00 postpaid) Over 60 submissions from a variety of people discussing an array of thoughts and their history. Really enjoyed this, like reading a load of letters.

Lowlife Issue 12 [1095 Blueridge Ave #2, Atlanta, GA 30306] (\$2) Contains interviews with The Shaking Ray Lewis Society, Bruce Hampton and E.K. Huckaby. Features reviews of publications, records and tapes. Also includes short stories, text and artwork.

Lowlife Issue 13 [See address above] (\$2) This issue is packed with reviews, visuals and various text in which to spend a full evening exploring. Also featured is a talk with Kathleen Lynch, interviews with Caroliner, Ellen McGrail and These Immortal Souls.

The Feverish [Cthulhu Records, W. Stasch, Im Haselbusch 56, 4130 Moers 2, WEST GERMANY] Features photos and text from Coup De Grace, interview with the Haters and also one with S.CORE (Yutaka Tanaka). Also includes pieces on Club Moral and Death in June. A very dedicated look with pages of informative reading.

Rubberstampadness [PO Box 6585, Ithaca, NY 14851] (\$2.50) Jan/Feb 1988. Covers a lot of ground in rubberstamp art and mailart. Article on Barton Lidice Benes, interview with Robert Rocola, mailart news and listings. Large newsprint format with loads of contacts and information. The March/April issue contains a lot of articles concerning comics and characters.

Stamp Axe [Societe De Diffusion, Stamp Axe, A/S Pier, Poste 109 Station C, Montreal Quebec, H2L 4J9 CANADA] Beautiful and well done publication with text in English and French. Contains loads of mailart contacts and listings. Features reviews of magazines, update on projects and loads of contacts. Recommended.

Art Brigade Vol 1 Issue 2, Issue 3 [1603 Bonham, Amarillo, TX 79102] Newsprint format. Issue 2 features articles on Edward Albee and The Textones as well as various prose and writings. Issue 3 features mailart with article by John Held and interviews with Ruggero Maggi and N D. Also includes fiction and interview with Denny Fraze.

Music News From Prague [Benesni 3, 118 00 Prague 1, CZECHOSLOVAKIA] Concerned mainly with classical music events going on in Czechoslovakia. These are mailed out free on request. Also if you are a concert artist they will send you scores of work by Czech composers. These are great to lay around your coffee table and impress your friends.

On Site [230 W 105th St #5C, NY, NY 10025] Small booklet with a dialog concerning records and shows.

Foist Issue 7 [287 Averill Ave, Rochester, NY 14620] Glad to see another issue. This issue contains text and artwork from a variety of contributors as well as information on mailart shows and projects.

Bad News Bingo Issues 2 and 3 [4815 Shoal Creek, Austin, TX 78756] (\$1.50) Both issues contain text and visual work as well as features and interviews such as E.M.G., Nice Strong Arm and N D (issue 2). Skate Death and Live Skull are interviewed in issue 3.

Phobia Issue 6 [PO Box 5060, Kent, OH 44240] (\$1.50) More or less a total collage of visuals and text to ponder and journey through.

Face-B [7 chaussee de la Madeleine, 44000 Nantes FRANCE] Beautiful slick glossy which features a lengthy spot on mailart or "Art Postal". More or less a guide to Theatre, Art and other going ons in France. Features interview with Arnaldo Calveyra.

Baboon Dooley Rock Critic! [Popular Reality Press, PO BOX 3402, Ann Arbor, MI 48106] (\$9.95) Yes, now a full size paperback which features the comic character Baboon Dooley by John Crawford. John Crawford's strips have appeared in a mound of magazines over a long period of time. Now you can get a full dose of it.

MA-Congress 86 [Gunter Ruch, 115 Route de Peney, CH - 1242 Geneve-Peney SWITZERLAND] This is a wonderful book full of documentation of the several mailart meetings that were held during 1986. A very beautiful book which holds a wealth of information with many interviews and articles from various mailartists. Recommended.

Tabloid [36 Chercombe Valley Rd, Bradley Valley, Newton Abbot, Devon ENGLAND] (25p) A fanzine which contains information and interviews with Muslingauze, Chris and Cosey, Pink Industry and The Morrisons.

Operations Manual [A.U. Shozo Shimamoto, 1-1-10 Koshienguchi Nishinomiya-city, Hyogo JAPAN] This book was published in 1982 but recently sent to me by Fumiko Tatematsu. The book features many AU members and has two pages for each artist.

Smile Issue 2 [Karen Eliot, PO Box 3515, Madison, WI 53704] The majority of the texts in this issue concern the idea of work and the conflicts that come with it. Information also about The Festival of Swamps and information about Schiz-Flux projects. Several texts and manifestos which help to clear the head.

Metro Riquet [Francoise Duvivier, 18, Allee des Orgues de Flandre, 75019 Paris, FRANCE] A mailart publication with contacts, projects, information and artwork. They are looking for more material so send your contributions.

Cancer Issue 6 [47-22 Naugle Dr, Fair Lawn, NJ 07410] Contains reviews, collages, text and information on various subjects.

Alternative Fiction & Poetry Issue 5/6 [7783 Kensington Lane, Hanover Park, IL 60103] (\$5) This issue contains work by Charles Bukowski, Miekal And, Jake Berry, Mike Miskowski, Chris Winkler, Elissa Rashkin, Norm Moser and several others. High quality magazine which helps to highlight a lot of new work from many new artists.

Year 4 Fourth Annual Report [C.D.G. Ltd, Kattenberg 122, 2200 Antwerp, BELGIUM] (\$2 postpaid) Beautiful booklet of text and photos with information on Coup De Grace and their activities.

Lost and Found Times No 21/22 [Luna Bisonte Prods, 137 Leland Ave, Columbus, OH 43214] (\$5) Over 50 contributors in this issue with submissions of prose, text and artwork. Loads of thoughts to keep your head spinning.

Poetry Motel Winter 87 and Spring 88 [Suburban Wilderness Press, 430 S. 21 Ave E., Duluth, MN 55812] (\$3) A collage of poetry and visuals which is quite a treat to explore through. Each issue hosts a wealth of contributors.

Void [208 Catalpa Rd., Lexington, KY 40502] Magazine made up of drawings, poems, comics and collage.

Arte Postale! [Vittore Baroni, Via Raffaelli 2, 55042 Forte Dei Marmi, ITALY] Documents the "Box Game" show/project and features some of the artwork sent in for this project.

Wordless Press [Box 79114, KWD, OH 44107] Each of these issues is made up of contributions of artwork and collage.

Smash Apathy Issue 10 [The Sanctuary, PO Box 1216, Fairlawn, NJ 07410-8216] (.50) Yugoslavian band Idiogen is given a page plus lots of other contacts. I guess this is to be the last issue.

Banana Rag no 21 [PO Box 3655, Vancouver, B.C. CANADA V6B 3Y8] (\$3) A sheet of network news, letters and projects from Anna Banana.

Kallisti Vol 1 Issue 11 and 12 [PO Box 19566, Cincinnati, OH 45219] (\$1) Covers a wide range of topics from fashion, magick, reviews, immortality, serialized novella and more.

The Only Son of Everything [Wicked Mule Poetry Alliance, PO Box 486, Northfield, MN 55067] (\$4 postpaid) Poetry by Paul D. Dickinson and drawings by Scott A. Dolan makes up this soft booklet of pondering thoughts and ideas which make for a good pleasant read.

Schism 16, 17, 18 and 20 [Janet Janet, 135 Cole St, San Francisco, CA 94117] Send an SASE for these small booklets which comment on Plagiarism (16), Artists Strike (17), signs of life (18) and muscles (20).

Dazar [5305 S. 122nd St, Omaha, NE 68137] Dazar sent this large booklet of poems by John Eberly, John M. Bennett as well as text by Dr. Al Ackerman. Contains graphics and text also by contributors such as Buz Blurr, Delux, Bill Shields and Dazar herself.

For La Vida Y For la Paz For Life and For Peace [Clemente Padin, L. Forteza 2713 - ap 3, Montevideo URUGUAY] Small booklet that documents the three staged performance that was held on August 17, 1988 in Uruguay.

AU Art Unidentified [1-1-10 Koshienguchi, Nishinomiya Hyogo, 663 JAPAN] Editor Yoko Kuwaki. Large glossy sheet which contains mailart news and serves as documentation of AU projects.

Nerve Issue 8 [Starlen Baxter, PO Box 55394, Lexington, KY 40555] (\$4) Large print cutting edge comic magazine which in this issue is dedicated to monsters.

The Monthly [Po Box 1343, San Francisco, CA 94101] Mailart newsletter put out by Ginny Lloyd.

Fermenti D'Avanguardia Issue 4 [Via B Cairoli, 24, 85029 Rionero (PZ) ITALY] (1500 Lire) Text in Italian with focus on independents. Contains interviews with Idiogen and Sturm und Drang. Plus feature on art from Yugoslavia. This magazine is also looking for articles to be submitted.

Factsheet Five [6 Arizona Ave, Rensselaer, NY 12144-4502] (\$2.00) An essential and vital guide to the independent press. Reviews of magazines, cassettes and other products are reviewed. An incredible source for contacts.

Electrogenesis Feb/March [1940 Ginger Street, Oxnard, CA 93030] (\$4.00) An excellent magazine which concentrates on cassettes. This issue contains interviews with Michael Chocholak and Misha. Also feature on Charles Ives and Harmonic Singing. Loads of information as well as reviews and cassette news.

Sky Views Issue 9 [PO Box 2473, Seattle, WA 98111] (\$1) Beautiful magazine which features poetry, graphics, fiction and more. A great bargain at a dollar.

Smile Artmagazin [PO Box 2631, D-4590 Minden] (\$3) Put out by Joki Mail Art. The issues I received are crammed full of art, stamps, mailart news and more. Nice glossy look on the outside with loads of contacts and work to ponder. Text in German and English. These really are incredible.

Fenici Issue 4 [Apt. Correus 430, Reus (Baix Camp) Wonderful and rich magazine full of excellent graphics and probably one of the most beautiful magazines I have ever seen. This issue also comes with an album by Delirio De Dioses. Text is in Spanish with features on Carles Fargas and a lengthy interview with Esplendor Geometrico.

High Performance Issue 39 [240 S. Broadway, 5th Floor, Los Angeles, CA 90012] (\$6) Contains information and reviews of the L.A. Festival, documenta, the video art of Tony Labat and loads more.

High Performance Issue 40 [see above address] (\$6) This issue centers around art in the environment and dealing with ecology. Great articles on Greenpeace and Bene Fonteles. Also contains reviews on performances around the country and elsewhere.

Sound Choice Issue 9 [PO Box 1251, Ojai, CA 93023] (\$2.50) Contains loads of reviews as well as articles on alternative music, art radio and contact listings.

Unsound Vol 3 Number 2 [PO Box 883202, San Francisco, CA 94188-3202] The last issue which contains a cassette with 24 artists with many of them being featured in past issues of Unsound in its winding past. Large print issue features Asmus Tietchens, The Hafler Trio, Blackhouse, Selektion, Organum and much more. Also two booklets are enclosed for reviews and advertisements. A magazine that is sorely missed.

"Show Windows"

Contact:

Petra Grund
Schlossstr. 1
Rochsburg 9291
EAST GERMANY (DDR)



REVIEWS

Agog "Putting Legs On A Snake" C-46 [Spagyrick, 19241 Kenya St., Northridge, CA 91326] (\$6) Contains six tracks, one of which features a Bauble mower and a Ford station wagon. Abstractions created using various voices, radio and instruments.

Agog "Magnetic Phenomena of All Kinds" c-60 [Spagyrick - see address above] (\$7) Contains various field and studio recordings made between 1981 and 1987. Sources are mixed and juxtaposed to create a rich sound to delight the ear.

The Joke Project "The Talk Project" C-60 [PO Box 73, Tamagawa Toyko 158, JAPAN] An endless scope of collage using many sources ranging from radio, TV and various contributors. Included in this cassette are different snips of voices and interviews of several different cassette people as well as featured tracks. Bizarre little compilation and each minute brings a new surprise.

Tape Report Nr. 4 C-60 [Die Ind, Postfach 239, 4041 Linz AUSTRIA] (\$9) A compilation cassette with informative booklet which includes tracks by FEIT, Shoulders, Goodheart Wagner, Markus Eichenberger, Monochrome Bleu, JSL and more. The booklet includes information and interviews with the artists appearing on the tape. This is another excellent package from Die Ind. Issue Number 5 might just well be the last Tape Report, so you better write now if you hope to get any of these treasures.

Shuster "Even The Dead Have Finger Tips" [14 Norris Street, Lincoln, Lincs, LN5 7UQ ENGLAND] Full of electronic drone with good dynamics. Ranges from distorted industrial tribal dance material to that of a silent pulsing machine.

Bwana/Bolt "Naked For The World To See" [Harsh Reality] Haunting, erotic, media pump. Electronic rhythms that provide vast possibilities for imagery and sound. Recommended.

Victimized Karcass "Burn Baby Burn" C-46 [Harsh Reality] This item is a strange array of drum tracks, electro noise, cheese rock guitar and synth pop harmonies. I love the name but found the contents a bit lacking in intensity. If you ever wanted to hear the results of what it might sound like for a 70's 'rock' guitarist to jam with Kraftwerk then you should try this.

Mental Anguish "Time Stands Still" c-60 [Harsh Reality] Electronic sounds that sooth and disturb the spinal column. Surging music that flows and scrapes your head.

Dave Prescott "Red Shift Part 2" c-46 [Harsh Reality] An electro magnetic adventure with swirling moments that flash past your eyes and ears.

A View From Somewhere [John Doe Records, PO Box 133 Station "V", Toronto, Ontario CANADA M6R 3A4] A collection of alternative works by independent Toronto area musicians which includes nice repetitive pieces and pulsating poetry/prose. Featured on this cassette are: Wigglepig, The Company, Darren Copeland, Bones With Reverend Sermon, Violence And The Sacred, Sucking Chest Wound, Catastrophe Theorv. Electro Static Cat, Abstract Gallery, Gerard Leckey, John Oswald, Wende Bartley, Bryan Ruryk, Varoshi Fame and Particle Zoo.

Here's Your Meat (Vol 1) Take Home Treats From I.L.A. [Independent Label Alliance, PO Box 594M, Bay Shore, NY 11706] A compilation with various artists such as Live Skull, Silos, Slap, Sand In The Face and more. This tape takes you through phases of urgent rock to beautiful, melodic, electro folk sounds. Includes Beat-no classics like The Nails' "88 Lines About 44 Women", Birdland's "I Fought The Law", CJSS's "Communication Breakdown" and Out Of Order's "Dead Or Alive".

Alien Planetscapes "Everybody's Mad At Amerikkka!" C-90 [Harsh Reality Music] Nightmarish synth-kitaro of the sci-fi world. Recommended for space travel or late night hallucinations of aliens looking in the neighbors window. All proceeds of this effort go to the "Covert Information Bulletin" which provides information on CIA covert actions. A tense and eerie little cassette for those strange late night moods.

Mike Shannon "Influence By Design" [Joy Street Studios] Radio noise overload, disjointed telegraph screaming, dental drillings and unrelenting high frequency blast. Recommended for killing unwanted house hold pets. Tribal beat with distant voices and things breaking. Various moods from soft classical piano and acoustics to synth holocaust poetry full pact adventure. One of my favorite "Don't Gimme That Bean" as an alternative to pesticides or AA meetings. Clay Vase "Film Nocturnal" [GGE Records] Contains six short pieces with a minimal background to support the prose type lyrics which all combined seems to help in the projection. An interesting work for those pondering afternoons.

There Is No God and He Is Your Creator [GGE Records] International compilation with booklet. Features Dean Taciuch, Barnacle Choir, Human Flesh, Izabella, Bryan Ruryk, Dementia 13, Big City Orchestra, The Wallmen, Pete 'N' Bob and Bene Gesserit.

Pseudo Zine Issue 3 [GGE Records] (\$3) Magazine with cassette which contains information on Cause and Effect, Exart Cassettes, Insane Music, Sound of Pig, Swinging Axe and Warpt West to get a overview on independent labels. Also contains reviews and other bits. The cassette features work by alkali and Peristalsis.

Chris Mezzolesta "The Hate Album" [GGE Records] C-30 Verbal attacks with such songs as "Fat Girls Who Smoke", "Caustic Government", "Asshole Rednecks" and more.

Ray Carmen "Pop" [GGE Records] Contains six charming poppy songs which are quite clever with delightful bridges, hooks and riffs. Actually this is quite brilliant and a great break.

Ear Nerve "Glacridox Warrior" [Joy Street Studios] A collaboration with Alex Rudis, Mike Shannon, Walter Alter, Tony Calvo and Carol Yarbrough with sections from live sessions at the Hatley Martin Gallery and Kimmotion International. Nice variations from beautiful rhythms and melodies to psycho grind noise. Recommended.

Aquarium Music "Live At The Water Bar" [Joy Street Studios] (\$5.50) Aquarium reflections and peaceful bliss. Wonderful pieces created by a wide assortment of instruments such as a zither, 12 string, waves, horns and more.

Box Eleven Ninety C-30 [Box 1190, PO Box 1190, NYC, NY 10009] (\$5) Up tempo instrumentals which gets pretty crazed. Nice rhythms and sounds on this cassette which contains eight tracks to splash about the floor on.

Systems Collapse "War Without End" [469 Fillmore St, San Francisco, CA 94117] Electro heavy metal fused with gothic death rock. Eccentric heavy metal that nearly brushes with early Killing Joke.

The Haters "Rot" C-60 [Harsh Reality] Sort of that destroyed age music you always wanted to get your hands on. Six tracks featurued here on this cassette with dense churning loops of sounds being compacted. At times like one is at a construction site with an AM radio or having your ears real close to the back of a refrigarator.

My Sin "They Rode Me Out of Town" [Endless Records, 652 Mateo, LA, CA 90021] Power rock sound with no guitars. Contains seven tracks such as "World On Fire", "Motherfucker", "Jewboy", "My Freedom", "Trashmouth" and more. Some of this really kicks. Great to swagger about the house and drink loads of beer with this one.

David Myers "Feedback Music II" C-60 [Generations Unlimited] (\$7.50) This is part of the "Dramatic Electroni Music Series" which seems to be one of the most fascinating projects to come around in a while. This cassette features an intriguing method of using unusual sound sources that are made up by using four digital delays and digital reverb to create an endless stream of sources for improvisation. A very concrete sound in produced for directed listening. Very unusual to hear and adds a new source of life to the world of improv.

Stefan Tischler and Blair Petrie

"Gorgons and Gargoyles" C-60 [Generations Unlimited] This collaboration features Stefan Tischler from New York and Canadian Blair Petrie. The work projects a wonderful string of eight electronic peices which explore a range of methods and sound scapes. Soothing and ambient listening that is very pleasant.

Nightcrawlers "Shadows Of Light" LP [Generations Unlimited] Quiet and soothing electronics by Pete Gulch, Tom Gulch and David Lunt. Poetic and moving album which is delightful throughout the six tracks.

GENCON "Dramatic Electronic Music" LP [Generations Unlimited] This album features the work of Conrad Schnitzler and Gen Ken Montgomery. Tense and at times unsettling sounds that make for dramatic listening. Wonderful scapes that surrond the listener in an envelope of electronic music which speaks a bizarre tongue.

Other Skies "Vistas" [Arcanum, 496A Hudson St, Suite K41, NYC 10014] Members Keith Walsh and Anton Tibbe use a variety of synthesizers, electronics, guitar and treatments for this cassette subtitled "electronic guitar adventures".

Keeler "Outward Signs" [Great Orm Productions, 496A Hudson St, Suite D35, NYC 10014] Synthesizers, keyboards, rhythm box and treatments are used on this cassette. Music for your favorite laser show.

Coz The Shroom "Throat Gorge" C-60 [c/o Diana Garcia 4815 Shoal Creek, Austin, TX 78756] The Tiny Tim of the cassette world with some acoustic and screeching ballads such as "I Hate My Heart", "Zero My Hero", "The Thunder", "I'm Real Dumb" and more. Some real screamy stuff in here with a rough and tattered sound.



The Dramatic Electronic Music Series

Tu Quoque, Fili Mi [Cauchy Productions c/o Peter Decraene, Snoekstraat 28, 2740 Melsele BELGIUM] Compilation cassette with booklet which contains a track by 16 different groups such as Bene Gesserit, The Hater, Det Wiehl, X Ray Pop, Wierd Scenes, De Fabriek, Smersh and others doing their version of "Tu Quoque, Fili Mi" (You too, my son), the last words of Julius Caesar.

MallLife 15 C-45 [Bomb Shelter Props, PO Box 12268, Seattle, WA 98102] (\$4 ppd) Cassette issue which includes work by Aquatics Ever Tarnish, John M. Bennett, Jake Berry, Fish Karma, Mike Miskowski, Fred North, Al Perry, P. Petrisko Jr, Willie Smith and The Tape Beatles. Text and music combined to deliver a variety of explorations of sound and language. Recommended.

Autopsia "In Vivo" [Sound of Pig] Mostly slow chanting and drumming sound that makes use of a variety of sources. A dark drone from this Yugoslavian group that can accompany your own private rituals.

Big City Orchestra "Arc of Infinity" [Harsh Reality Music] An assortment of dense sonic trinkels and repetitive looping towards infinity.

If, Bwana "They Call Me Bwana" [Sound of Pig] A rich vibration and mixing of various looping layers. This is also tape number 100 from Sound of Pig. A celebration of process. Some really cool stuff here.

Dog As Master/If, Bwana

Symbolic Accidents Of Ceremony [Sound of Pig/Cause and Effect] A co-release which features dense and dark pressure sounds from Hal McGee (Dog As Master) and a magical drone or monothrob mantra from Al Margolis.

If, Bwana/Dog As Master

"Bwana Dog/Sacrifice Of Reason" [same as above] Another co-release with more beautiful magic and sonic explorations.

Dog As Master "Live In Pittsburgh [Cause and Effect] Full throttled noise and screaming lunacy to that of a half baked crying child.

Doug Haire "Synesthesia" [Intrepid, 612 1/2 N 43rd St, Seattle, WA 98103] A wealth of sounds and atmospheres which take you to various settings - along a shipping lane, freeway, airport and an odd station within the mind. Uses a variety of location recordings which is used to great effect. Recommended.



a;Crunch "Bloody Side" Lp [Wax Trax Records] Six track album from this pair out of Belgium. Strong pounding tracks which drive through your head and bounce off walls. A hard punch runs throughout with a few magic moments which come up for air.

The Cassandra Complex "Theomania" [Wax Trax Records] Piercing and driving guitar and pounding rythms tug through this album. Eight tracks on this (I think) fourth album by The Cassandra Complex. At times quite powerful which can charge tired minds.

Legendary Pink Dots "Stone Circles" / "Any Day Now" [Wax Trax Records] "Stone Circles" is an anthology of the magical history of this group. "Any Day Now" is an incredible album by this group which has brought forward an amazing amount of work. Now I hear they are no more. Both albums are rich in wonder for the ear and thought

Borghesia "No Hope, No Fear" [Wax Trax Records] The title track from this Yugoslavian group explodes and opens the ears for more. At times runs similar to newer Cabaret Voltaire. This Lp is a racing delight of six tracks which crash about the place and presents a strong face.

Pailhead "No Bunny/I Will Refuse 12" [Wax Trax Records] Hard hitting with screaming lyrics which lauches an attack with the track "No Bunny" and on the flip is the battle which kicks doors.

Tiresome 21 "Million Lights" [Wax Trax Records] This group out of Abscon France delivers a variety of drifting to powerful tracks that capture a strong structure to speak. A rich sound of layers and lyrics that adds interest with each track. Recommended.

Siglo XX "Fear & Desire" [Wax Trax Records] A dark exploring sound with vocals that bring up similarities to Joy Division. A poetic album of pain and dark dread. Fini Tribe "Make It Internal" 12" [Wax Trax Records] With bells and all this Scotish group smashes out a harsh and hammering sound which should keep anyone awake and bouncing. "De Testimony" revisited and rerecorded.

Jet Black Factory "Duality" [391 records, 465 Hogan Rd, Nashville, TN 37220] This Lp offers five strong tracks which at times brings other groups from the South to mind. Very enjoyable offering which has stayed on my turntable quite a while. A well directed effort which projects great strides with tracks such as "Towards The Sun" and "Interstate".

Philip Johnson "Carol and Mandy" c-30, "Heartache's Worst Assistants Versus The Genius With The Secret Of Making Gold Into Dynamite" [5 Hollingbourne Rd, Norris Green, Liverpool L2, LII 3AJ ENGLAND] "Heartache's Worst Asstas..." features material which was recorded from 1981 to 1986. "Carol and Mandy" is a thoughtfull adventure which wraps a web of words and makes use of minimal sources.

Bwana Dog "Joint Venture" [Harsh Reality] A tense exploration that wipes the mind clean. A collaboration which cast spells.

Sue Ann Harkey "Stand Looking Around You" [CNLF, PO BOX 2026, Madison Square Station, NY, NY 10159] Improvised and diverse set of pieces. Beautiful and cryptic moments using a wide range of instruments.

Fake Feelings Institute and Audio Letter [CNLF - see above] The result of a collaboration tape between Rick Hazle and Sue Ann Harkey. The results run through a lot of diverse sounds and thoughts.

through a curtain
Philip Johnson
through a curtain
through a curtain

Philip Johnson "Through A Curtain" [see above address] C-30 Recorded during 1984. Minimal and bare sounds that are used to create a full structure with spoken word layered on top. A very hypnotic comment.

Charles Cohen "Music For Dance And Theater" [Generations Unlimited] (\$7.50 ppd) A collection of pieces that were composed for various dance and theater projects over a ten year period. Beautiful work which was composed mostly with a Buchla 200 series. Explores a variety of moods and makes for excellent listening.

Ditto "In Human Terms" [Ditto Records, PO Box 49124, Austin, TX 78765] Ambient ponderings fill this album making it a soothing experience. Still and quiet electronic compositions which also make use of other instruments that pounce at correct moments. A pleasant album that is very inviting and open.

Trespassers W "Dummy" [27A Javastraat 2585 AC, The Hague, NETHERLANDS] A two album set from this 5 member group from Holland. Kind of like having the Swell Maps meet The Dead Milkmen - you can imagine the free-for-all that is possible. This is a large bag with loads of candy with great spirit that takes a couple of hours to digest.

Ectasy By Current compilation [Schizophonia, Grossbeerenstr 90, 1000 Berlin 61, WEST GERMANY] This album contains work by Subtle Reign, Katharsis, Solanaceae Tau, Dim. Retire, Randy Greif, Memorandum, G* Park, Jeff Greinke and Beat The Material. This is the first issue of a series that is dedicated to experimental music. The groups come from around the world on this album and help in making it a vital release with excellent material.

David Prescott "Walking In Slow Circles" Lp [Generations Unlimited] A swirling mass of electronic sound using a vast array of equipment as sources. Tingling sounds and scrapes which swoop and twirl inviting the listener into a world of possibility.

David Prescott "Prague" [Generation Unlimited] A mysterious electronic cassette journey that pierces the air.

XISW "Radio One" [Sound Of Pig] Recorded live 11/22/87 at KKUP with members being Al Margolis and Don Campau. Disturbing sounds which drip and melt created from the use of tapes, violin, guitar and other effects. Play this during your next pyscho drama at home.

Factor X [Indespair Recordings, 16 Climsland Road, Paignton, Tortay, Devon, ENGLAND] The C-45 cassette has sounds of screaming, despair and terror and uses various sources such as old films and more. Also got a 45 which is scratched plastic.

Rude Budda "Sorry Dear/Though I Walk" 12" [Green Triangle Records, PO Box 768, Bowling Green Station, NY, NY 10274] A great name for a band whose music grows up your skin. Spastic little 12" with vocals that are hard to put a finger on.



Conrad Schnitzler "Januar", "Februar" [Generations Unlimited] (\$7.50 each ppd) This is a series of cassettes which will run through 1988 with one tape a month being composed by Conrad Schnitzler and released. This makes for an excellent source of listening pleasure and also serves as a document on a year's work. Diverse and beautiful electronic sounds that are quite incredible. A wide range of tension. Recommended. PBK "PBK I", "PBK II" [115 W 33rd, San Bernardino, CA 92405] (\$5 USA/\$6 other - each) PBK I features two movements "Desire" and "Descent" and also features work with Dave Prescott and Minoy. PBK II features the movements "Web Of Haunting" and "Tonguespeak" all performed by PBK himself. Eerie and at turns soothing listening. Electronic movements to spend the day with to clear the head.

Jeff General C-60 [Harsh Reality Music] Earthy sound and rhythms with a sound of ritual. Different sources used and treated which lays a low pulsing and constant sound for late night thinking.

Cassette Mythos [PO Box 2391, Olympia, WA 98507] Contains two cassettes and booklet which has a mountain of cassette contacts and information. The cassettes contain a load of dialog and tracks from several cassette artists. An excellent production and documentation from Robin James.

Total Recess "Grade 3" [Harsh Reality Music] c-90 Compilation with tracks from: Nagamatzu, Flatbush, Arrita, X Ray Pop, The Paradox, Geteille Freude, Venus Fly Trap, Weird Scenes, If, Bwana and more.

Total Recess "Grade 4" [Harsh Reality Music] c-90 Compilation with tracks from: The Detective, Viktimized Karcass, No Muzic, Die Socken, Exart, Croiners, Agog, Mental Anguish and more. Both these tapes are a great way to get a sample from a variety of active cassette artists and groups.

PhonoStatic "Audio Anxiety & Other Headaches Issue 7, Concatenations Issue 8. [424 E Jefferson St #4, Iowa City, IA 52245] Both of these are amazine collections of tracks from contributors which for the most part explore audio art and spoken word treatments. There is a whole landscape of thought explored and quite a treat to explore each tape as it wraps around the tape deck. Recommended.

Ears To The Grindstone compilation album [Gelatinous Records, PO Box 10023, Arlington, VA 22210] Contains tracks by Parade of Sinners, Gelatinous Citizen, Fact-22, Dominion, The Arms of Someone New, Ferd, Notuzic, Mental Anguish, Dave Prescott and If, Bwana.

Gelatinous Citizen "Rhythm Of Industry" [Gelatinous Records - see above] Six track album with electro beat saarp pounding sound. Some new anthems of sorts.

Minoy "Nostalgia", "Firebird" [923 West 232 St, Torrance, CA 90502] A wonderful assortment of electronic and synthesizer day dreaming which flows smoothly. Symphonic pleasures.

Knostruktivits "Live at the King Charles Ballroom" c-60 [Harsh Reality] Recorded live during May 1985. The musical world of G.M. Wallis and J. Ahmed.

Nonuzic "Track Marks" [Harsh Reality] Some nice synth and electronic ramblings to write loads of letters with. A collection of work that covers 1985 to 1987.

Last Trax [Piermario Ciani, via Latisana, 6 - 33032 Bertiolo, UD, ITALY] (\$13) Beautiful package with a 60 page book, postcards, stamps and a mini LP by I Nipoti del Faraone. This package is a final report which includes documentation of this fascinating project. Recommended. Text in Italian and English.

Violence and The Sacred "Arkinoid" [Sound of Pig] Includes two improvised concerts held in March 1987 and October 1986 from this group out of Toronto. Great for those demented house smashing parties at home. A mix-mash of all kinds of stuff and an ugly cover to boot.

"Video Arts Music" Tellus #17 [c/o Harvestworks Inc, 596 Broadway, New York, NY 10012] (\$7) A great vacation through a variety of work by such folks as Sorrel Hays, Sara Hornbacher, Richard Kostelanetz, Arlene Schloss, Ralph Hocking, Ren Weidenhaar and loads more. Really great package and recommended. This audio cassette magazine has put out loads of great tapes throughout its history.

Systems Collapse "War Without End" [469 Fillmore St., San Francisco, Ca 94117] Six songs on the dark side such as "Death of an Idiot", "Blood & Iron" and "Rage". Very stark and menacing sounds to sluge around the city.

R. Moneymaker "Rotary Canteen Object" [PO Box 41112, Memphis, TN 38174 c-60 Real witchy stuff for eerie times alone. Wonderful textures of sounds layered and mixed to create filmic scapes to explore.

Foist II Compilation cassette [287 Averill Ave, Rochester, NY 14620] 19 tracks from the likes of John M. Bennett, DSD, Pierre Perret, Wallmen, Onion, Lloyd Dunn, Deerpark, The Haters, Charles S. Russell and more. A great collection and a good way to hear from new folks.

Costes "Skin and Bones" [4109 Baltimore Ave. Apt 12, Philadelphia, PA 19104] A French musician working now with Suckdog and Psycodrama and uses a variety of instruments such as plates, forks and knives. Ugly music for ugly days.

Undercurrent "Trig Ptoma" [Piranha Produktion, 506 W Johnson Dr., Payson, AZ 85541] Recorded in remote locations in Arizona using sounds created by destroying acoustic sound sources. Eight tracks of mystic rattlings and dreams that are hard to wake up from.

Randy Leago "Reckless Life At Home [Flip/Flop Tapes, 1810 Harvest Moon, Grapevine, TX 76051] (\$7 ppd) Wonderful sounds flow off this tape which invites the listener into a new and different world. Beautiful and magical cassette which also makes excellent use of horns to create a stunning structure. Recommended.

Green "Elaine Mackenzie" [Pravada Records, 3728 N Clark St, Chicago, IL 60613] Quirky record with wingy guitar that covers a variety of styles and delivery. A total of 16 tracks which should contain a couple for anyone to enjoy.



FRANKFURT PRAHA

Michael Jackson "Out Of The Silent Planet" [Xkurzhen Sound, 2074 Jackson Ave, Memphis, TN 38112] Improvised collage using a acoustic guitar which gets to be real tedious.

Monomagnon/Genomagnon [Yoshiaki Kinno, 1-10-31 Nakano, Morioka Iwate, 020 JAPAN] c-46 Live recording of the two bands. Sort of that No New York sound. Loads of tapes from the address above which is actually called "Fifth Column" and has printed material, cassettes and other products.

Bill Whorrall "Mail Art Tape" [R.R.3 Shoals, IN 47581] Sound collage using various recordings as sources. Bill is interested in freely exchanging with others that enjoy making collage tapes and sound art.

deCompilation [Intrepid] A nice introduction to artists on this label with works by R. Angus, Doug Haire, Brian Fergus, Marc Barreca, Jeff Greinke and John Calcagno.

Jim Quinlan "Four Songs" [Box 1190, NYC 10009] Four great songs recorded using a sequencer, sampler and other instruments which at times reminded me a bit of disjointed Can or This Heat vocals. Maybe it gives you a rough idea, but anyway this is a superb tape that I've played about a dozen times now.

Frankfurt Praha [Artware, Schloss Str 48, 6367 Karben 6 WEST GERMANY] A scratchy sonic collaboration which is a real treat. The Frankfurt side is a magnetic sound collage while the Praha side enlists a more direct release using horns and strings in strange ways.

The Free Zone "Political Asylum" [Cheep Tapes, 65A Salisbury rd, Wavertree, Liverpool, L15 1HW ENGLAND] Band which consists of Pete Scarlett and Tim Thwaites. An upbeat sound from this Liverpool band and who have by now already released a 12" Ep. Nice poppy charming sound.

Frederick Knud Lonberg-Holm "Sanctions Adopted [Collision Cassettes, 811 W 8th St, Wilmington, DE 19801] Stark and concrete pieces which consist of brief fragments and blips of sound which become quite hypnotic. A recommended disruption.

Revolting Cocks "You Goddamned Son Of A Bitch [Wax Trax] Double album wheel of fortune collection of ten tracks for this live recording of a performance held in Chicago. Heavy duty pounding and being buried sort of sound. An attack of distortion and power. There's a video out as well for this.

Front 242 "Masterblaster" [Wax Trax] 12" heavy dance track which is great to play as your car is racing down the highway dodging the road signs. Three versions to fit any club format.

The Neon Judgement "Horny As Hell" [Wax Trax] This group is real big with the black clothes crowd now. Drum machine mesh and dense vocals with such tracks as, "Sultan of Sex", "Hot Sally", "STLG" and more. Trashy girls, wet T-Shirts, panties and more. A few bright moments but majority is fairly wrapped up in itself and gets old real quick.

Click Click "Wet Skin And Curious Eye" [Wax Trax] Album which features remixed verious of previous singles such as "Sweet Stuff", "Clang" (Rorscrach Testing Product) and others plus unreleased tracks. A good album of hypnotic dance music with a winding beat.

Evening In Torpor [Community 3, 416 East 13th St. #12, NY, NY 10009] A pretty and odd poetic album with minimal accompaniment. A collection of collaborations with Albert Garzon and local New York musicians. This was recorded from September 1982 to August 1983 and also features Natalie Merchant and Robert Buck from 10,000 Maniacs.

Alvaro "Is The Garment Ready?" [Squeaky Shoes Records, Zahringplatz 4, 7750 Konstanz, WEST GERMANY] An album of four parts which features Alvaro on clavier and his nasal vocals, Giorgos Notaras on drums and Jens Volk on bass. A very beautiful and unique album which at times is very soothing and sad. Parts of the album are totally silent or at least barely. Recommended.

Live From Lawrence [Fresh Sounds, Box 36, Lawrence, KS 66044] A compilation album of 14 groups out of Lawrence with a range of style and variety. Includes such bands as Rhythm Kings, Common Ground, Homestead Grays, Moving Van Goghs, Mudhead and more. Some good exciting stuff on here.

The Balancing Act "Three Squares And A Roof" [Primitive Man] Enjoyable strong and well directed songs such as "Whiskered Wife", "Kicking Clouds Across the Sky" and others that flow along. An interesting effort with some good tracks and great riffs.

Conveniens "Clear" [PO Box 66461, AMF O'Hare, IL 60666] (\$8.98) Excellent package of a clear album and transparent sleeve. This group consists of John Maz and Dave Sterling Smith and on this album (possibly the last) they weave tracks out using synths, digital delays, strings and a variety of other sounds. At times a sort of wild jazz exercise or at turns a bizarre interaction.

Pato Banton "Ranking Roger" [Primitive Man, 70 Universal City Plaza, Universal City, CA] Features Steel Pulse with a slick dub a pub 12" number.

Pato Banton "Never Give In" [Primitive Man] Smooth reggae style album. Enjoyable sound for those times you hold those Saturday afternoon parties and you want everyone to think you are real hip.

Lifeboys "The Living Class" [2156 N Halsted, Chicago, IL 60614] Real local band type sound singing about rock and roll while the audience tries to get drunk enough to enjoy the band as they watch girls in tight shirts jumping up and down. I went to play video games and missed the show.

Strafe Fur Rebellion "Santa Maria" [Distributed by Generations Unlimited] Well I guess any band that uses Patsy Cline's "Walking After Midnight" as the center piece for a song can't be all that bad. Real psycho drama type of music to induce mental spastic fits.

Joyo "Live At S.F. State McKenna Theatre" C-45 Live recording on show held in August 1987 with members Hal Hughes, Jill K, Tony Calvo, Carol Yarbrough, Michael Shannon, Ricky Carter and Ramon Lazo. A lively set using a variety of instruments and delivery.

Gory Armadillos "Ezkaaking Chorties" c-30 **Thick Nickstick "Drip Drip Drip"** c-30 [Zidsick, 132 Council, Louisville, KY 40207] Sonic explorations with a slow pulsing movement. "Drip Drip Drip" features a collaboration with Minoy.

Jeff Greinke "Over Ruins", "Before The Storm [Intrepid] "Over Ruins" was recorded from the period of July 1984 to September 1985 and is a wonderful flow of quiet ambient tracks that are full of hidden mystery and are like a soundtrack to dreams. "Before The Storm" was recorded about a year earlier and is another pleasant wandering adventure of sound.

Marc Barreca "The Sleeper Wakes" [Intrepid] Wonderful hypnotic sounds created using a sampler and analog treatments.

YXIMALLOO "I Hate Music" [Sakura Wrechords, ISH11 305, Minami-Izu, Kamo, Shizuoka 415-03 JAPAN] Recorded in 1981 with artwork by Jad Fair. Crazy sounds using a lot of different instruments and treatments. This label is looking for distribution in the US.

The Wallmen "Mr. Happy Man" [7711 Lisa LN, N. Syracuse, NY 13212] (\$3) c-60 A real free for all mesh with 22 tracks to squeeze your brains with.

Teen Lesbians and Animals "Sore Az A Whore" [ECTO Tapes, 1219 NW 18th, Oklahoma City, OK 73106] (\$4) First tape label I ever remember coming out of Oklahoma and boy does it sound like it. Slashing collage of sound using tapes and distorted vocals.

Cephalic Index "Virally Altered 3"/"Acid" [ECTO Tapes - see above] (\$3) Cassette single which is actually Ikarzhen Sound (Michael Jackson - the one from Memphis) now living in Boston. "Acid" is a good sonic drone and the flip is a scratch and scrape work.

John Wiggins "All The Truth At Once" [RRRecords, 151 Paige St, Lowell, MA 01852] Five tracks of combined sounds that were sampled and synthesized to set up a new area for investigation. Small bits of sounds and pieces pounce out and this is great to accompany the day with.

John Wiggins "Angenic/Particle Music" [RRRecords - see above] A composition using pieces of sound and recorded bits to explore and examine.

ALL "Allroy Sez" [Cruz Records, PO Box 7756, Long Beach, CA 90807] This band consists of three members from the Descendents. This is an album of rapid fire style machine gun bang that slices through the walls and wakes up the neighbors.

Alarming Trends "You Make Me Live In A Trailer" [Scorched Earth Records, 1825 S Clayton, Denver, CO 80210] Four member group out of Denver who perform a range of styles on this album from folky ballads to rock. An enjoyable album which grows on you.

Ear Nerve "Methane Spirals From Uranus"

[Joy Street Studios] Live recording of show which sounds like it was a real sonic ear buster. Includes members Walter Alter, Mike Shannon, Doris Boris Berman and Alex Rudis among others.

M.D. Cameron [Migraine Music, 1100 NW 77, Seattle, WA 98117] Fourteen tracks on this drum machine based cassette. A variety of songs and styles which prick the ear with interest.

Keeler "Autofocus" [Great Orm, 496-A Hudson St Suite D-35, NY, NY 10014] CD. A nice synth composition of nine tracks which are quite pleasant and soothing.

EMG "Free Downers And Handguns" [4406 Jinx, Austin, TX 78745] (\$4 postpaid) Five driving tracks that pierce the skull with such drillers as "The 4's" and "Hospital Corridor".

Adam Bohman/If, Bwana "A Graceful and Ancient Art A minimal sound made by violin and other treated materials.

Darren Copeland "The Three Faces" [1588 Spring Rd, Mississauga, Ontario, L5J 1N3 CANADA] Electronic pulses and sounds which are eerie and soothing using mixing and layering which makes this a delight to hear.

Bill Mackenzie and Chris Marion [Random Bullet Records, 11 N Canal St, Greene, NY 13778] I got sent a short tape of material recorded in 1987 which highlights some excellent electronic work and compositions. Write for catalog.

Alien Karcasscapes "Victims Of The Flame"

[Harsh Reality] Spaceage voodoo. Recorded live in July 1987.

Malok "OWEE" [Box 41, Waukau, WI 54980] Bare mysterious sounds with spoken text buried in the mix which makes for reflective listening.

The Eberly Brother "Religion Sex" [Mumbles, PO Box 8312, Wichita, KS 67208] Collage of broadcasts and a wide style of songs used on this tape which was broadcasted on KMUW 2-27-88.

Satan's Pizza Delivers: Songs From Cleveland's Crust. Compilation cassette. [Marky Ray, 2902 Franklin Blvd(Front), Cleveland, OH 44113] Features groups such as The Suburban White Boys, The Terrible Parade, Avowd Zowie, Nib Geebles, The Razors and many more. Good sampling of groups from Cleveland and San Francisco with a range of styles. The music covers material recorded as far back as 1979 up to 1986.

Room 291 "6 Feet Of Glass" [1085 14th St #1030, Boulder, CO 80302] A tape of quirks and hidden surges which is quite wonderful in moments. Some of the tracks are very powerful as they twist and jump and your eyes turn inwards. A dark and heavy sound.

Big City Orchestra "Web Of Fear" [S.J. Organization, 11 Rue Fenelon, 75010 Paris FRANCE] Very bare and hypnotic tones in which to trance out on. Also contact BCO direct: 1803 Mission #554, Santa Cruz, CA 95060.

Illusion Of Safety "Violence And Geography" [Complacency Productions, POB 1452, Palatine, IL 60078] (\$5 ppd) Electronic vocals and text with looping magnetic pulses of electricity. Unrelenting with interesting movements which can be quite hypnotic.

Suckdog "Pears and Plums" [Lisa C. Carver, PO Box 1491, Dover, NH 03820] (\$7) Graduate of the Leslie Singer school of singing. A really screaming sonic mesh.

The Tape Beatles "The Big Broadcast"

"Plagiarism" [424 E Jefferson St #4, Iowa City, IA 52240] This is simply a brilliant use of mixing and combining sources such as radio, TV, ads and other items to create a very clever collage of new meanings. This is great just to leave on and get the sampling effect as if your radio began to connect all the pieces together and talk to you. An excellent and well designed small booklet comes with this great package. Highly recommended.

Generations Unlimited

199 Strathmore #5
Brighton, MA 02135-5210

Harsh Reality Music
PO Box 241661

Memphis, TN 38124-1661
Sound Of Pig

28 Bellingham Lane
Great Neck, NY 11023

Joy Street Studios

18 Joy Street
San Francisco, CA 94110

GGE Records
PO Box 5088

Kent, OH 44240

Intrepid
612 1/2 43rd St.
Seattle, WA 98103

Wax Trax Records
244 North Lincoln Ave
Chicago, IL 60614

INFORMATION

WREK Georgia Tech Student Radio, 165 Eighth Street, NW, BOX 32743, Atlanta, GA 30332. They play a wide variety of stuff.

Signale 88 Send in tapes with music, noises, radio, speech etc with length from one to three minutes. You can also send in texts and pictures. Deadline August 1988. This is for a planned tape-concert. Write: Radio Diffusor Maracaibo, Alexander Abraham, Gluckensteinweg 146, 6380 Bad Homburg v.d.H., WEST GERMANY.

Cassette Mythos is looking for texts concerning do-it-yourself electronic audio folk arts. Deadline August 15, 1988. Robin James has a lot of other projects going so drop him a line.

Transmission is looking for people, artists, exhibitions, performances etc to book at their gallery. Write Kevin Byrne, 1035 1/2 Mass, Lawrence, KS 66044.

KZSC 88.1 FM Santa Cruz, University of California Santa Cruz, Santa Cruz, CA 95064. Das plays loads of cassettes and a lot of other material is featured.

Television Forsee is a division of Cauchy Productions. Anyway write this address for information concerning the label, having your stuff played on Radio Centraal and being reviewed in Bla Bla magazine. Write: Peter Decraene, Snoekstraat 28, 27740 Melsele, BELGIUM.

Rough Take is the only radio program I know of that features fanzines. Anyway send them an issue and see what happens. Po Box 152, Honolulu, HI 96810.

Mystery Hearsay Po Box 240131, Memphis, TN 38124-0131. Send in your videos and tapes to get them played on WEVL 90 FM or channel 7 public access in Memphis.

Harsh Reality Po Box 241661, Memphis, TN 38124-1661 has a couple of compilation projects in the works. Write for current details.

Radio Citta' Futura 95.9 FM Naples. Write Nicola Catalano, Via Marconi, 92 (Parco Angelica, 80046 S. Giorgio A Cremano (NA), ITALY. He will broadcast material sent as well as review it in magazines he contributes to.

CLEM Po Box 86010, N Vancouver, BC CANADA V7L 4J5. Alex is still active with Alien Soundtracks on CFRO 102.7 FM in Vancouver and still plugging away with CLAS and CLEM.

Licking Wounds Po Box 14450, Phoenix, AZ 85063. A magazine dedicated to the victim with loads of news clippings, art work and text concerning death, murder and victims.

Art Total Colombaires 65, 1096 Cully, Switzerland. Distributes various independent albums. **Decay International** PO Box 2127, 3000 CC Rotterdam, THE NETHERLANDS. Distributes and produces cassettes. Write for their catalog.

Bombshelter videos is inviting independent video producers, bands and others to submit videos for airing on weekly late night alternative video program on channel 11 in Seattle. Write PO Box 23145, Seattle, WA 98102-0445 for more information.

WRPI 91.5FM, 1 WRPI Plaza, Troy, NY 12180-2590. Great program guide which includes interview with Tenko and other stuff. Not sure if they play cassettes but looks like a lot of different programs.

Propagation Disturbance Show produced by Paul Hurst and Mark O'Brien on 2MBS FM in Sydney. They are looking for contributors to submit work to be used on the show. Contributors receive a copy of the broadcast. Write 88 Ruthven St., Bondi Junction, Syd. NSW 2022 AUSTRALIA.

WZBC Boston College, McElroy 107, Chestnut Hill, MA 02167. A lot of programs that play a little of everything. Home of "Neologisms" the program done by Dave Prescott.

[] **The Work In My Hand** Deadline December 31, 1988. Send a copy of your hand with a copy machine and write your most favorite words in the center of it. Documentation to all. Send to: Shinoh Nodera, 1-23-1, Wakagi, Itabashi-Ku, Toyko JAPAN.



TEXAS

■ BACK ISSUES ■

Thanks to all that continue the dialogs. Issues are available as follows:

N D 11 A video issue to be released later this year. To include work by: Lloyd Dunn, Leslie Singer, Ruggero Maggi, Lon Spiegelman, John Held, Big City Orchestra, Luc Fierens, Hapunkt Fix, Plateau, James Chefchis, Buz Blurr, David Hynds, Aquatics Ever Tarnish, Stan Brakhage/Joel Haertling and many others. Write for details.

N D 9 Includes interviews with Lon Spiegelman, Autopsia, Nenad Bogdanovic, Ivan Sladek, Andrej Tisma, Shozo Shimamoto and Ryosuke Cohen, Rhythm & Noise, Brook Hinton and Pierre Perret. Also article on Tara Babel as well as reviews and Information. \$2.50

N D 8 Includes interviews with John Duncan, F/i, Big City Orchestra, Controlled Bleeding, Al Margolis and STRIDE. Also report on Andre Stitt and Kurt Kren's Texas tour. Southwest mailart congress and more. **SOLD OUT**.

N D 7 A cassette issue which includes tracks by: Paul Thomas, Minoy, Die Form, K.U.Sch., Vittore Baroni, If,Bwana, Paul Hurst, Andre Stitt, X Ray Pop Lon Spiegelman, Odal, Qwa Digs Never Parish and more. \$5.00

A/a - N D Cassette A c-90 which includes: Paul Thomas, Josef K Noyce, Dave Prescott, Croiners, Gui Gui, Minoy, Architects Office, Nomusic, Croiners, Alien Planetscapes, Wierd Scenes and more. \$5.00

Subscriptions are now \$6.50 for three issues. Ad \$1.00 if outside USA/Canada/Mexico. Single issues are now \$2.50 (N D 9, N D 10, N D 12). Again ad \$1.00 if outside USA/Canada/Mexico. All prices listed include postage. Advertising rates and information are available on request.

■ FRAGMENT ■

This is a series to focus attention on two cassette artists per release. Each package will include a cassette and booklet. The following is planned:

FRAGMENT 1 Jeff Greinke / Pierre Perret to be released July 1988. Other artists to take part in this series include: Paul Hurst, David Prescott and Zan Hoffman. Write for current details. Price is \$6.00 postpaid.

N D 6 Includes interviews with Nicolas Collins and A/a. Also review of mailart shows, information and more. \$2.00

N D 5 Interview and booklet with Andre Stitt. Paul McCarthy talks with Kurt Kren, Produktion, Die Ind, Pat Larter and other bits. \$2.00

N D 4 Interview with Gunter Brus. Information on Die Form, Media Space, Architects Office and more. \$2.00

N D 3 Interview with Paul McCarthy. Stan Brakhage in Austin and other things as well. \$2.00

